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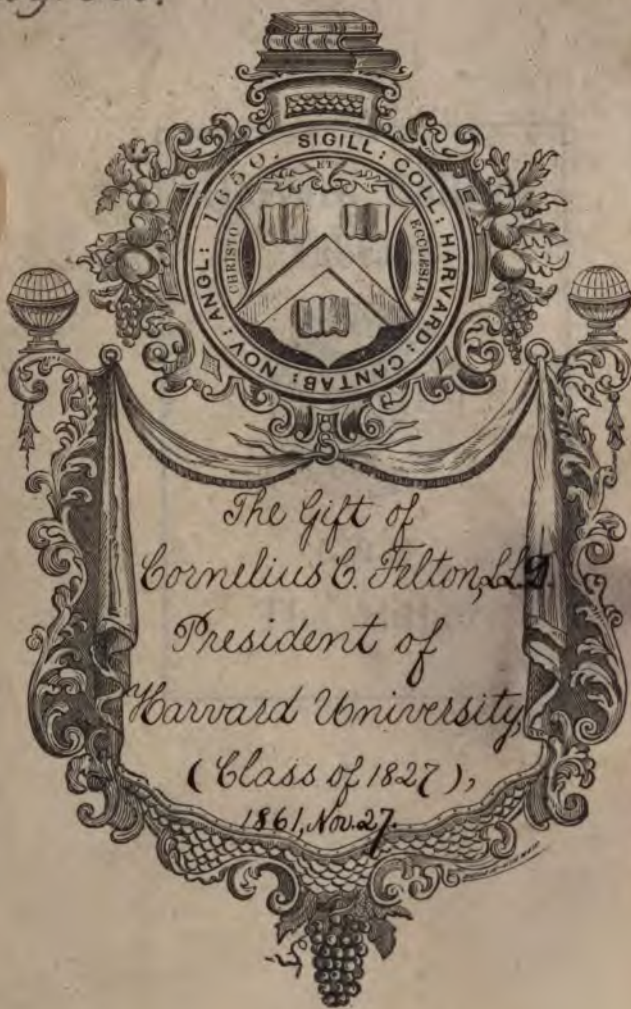
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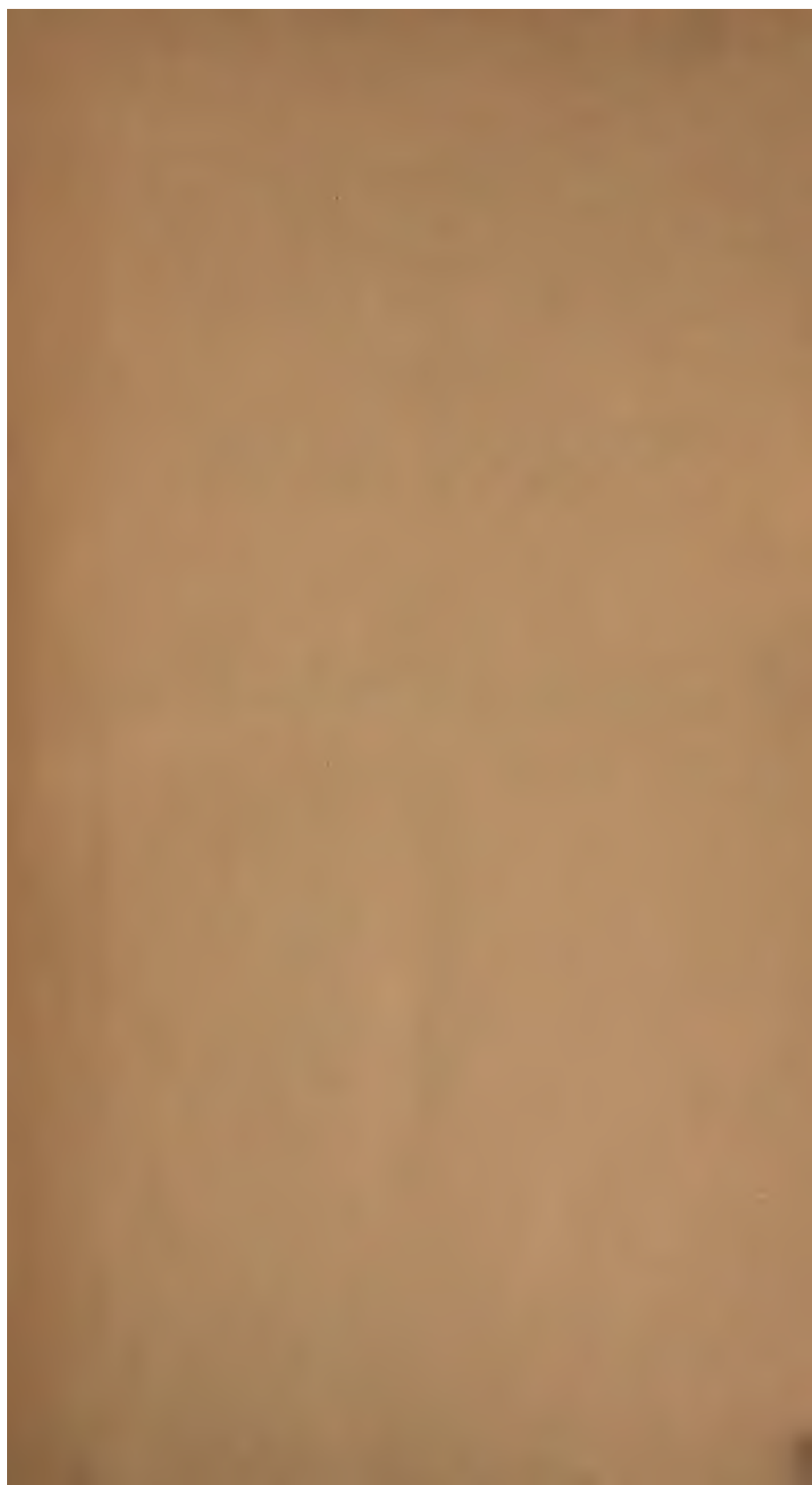
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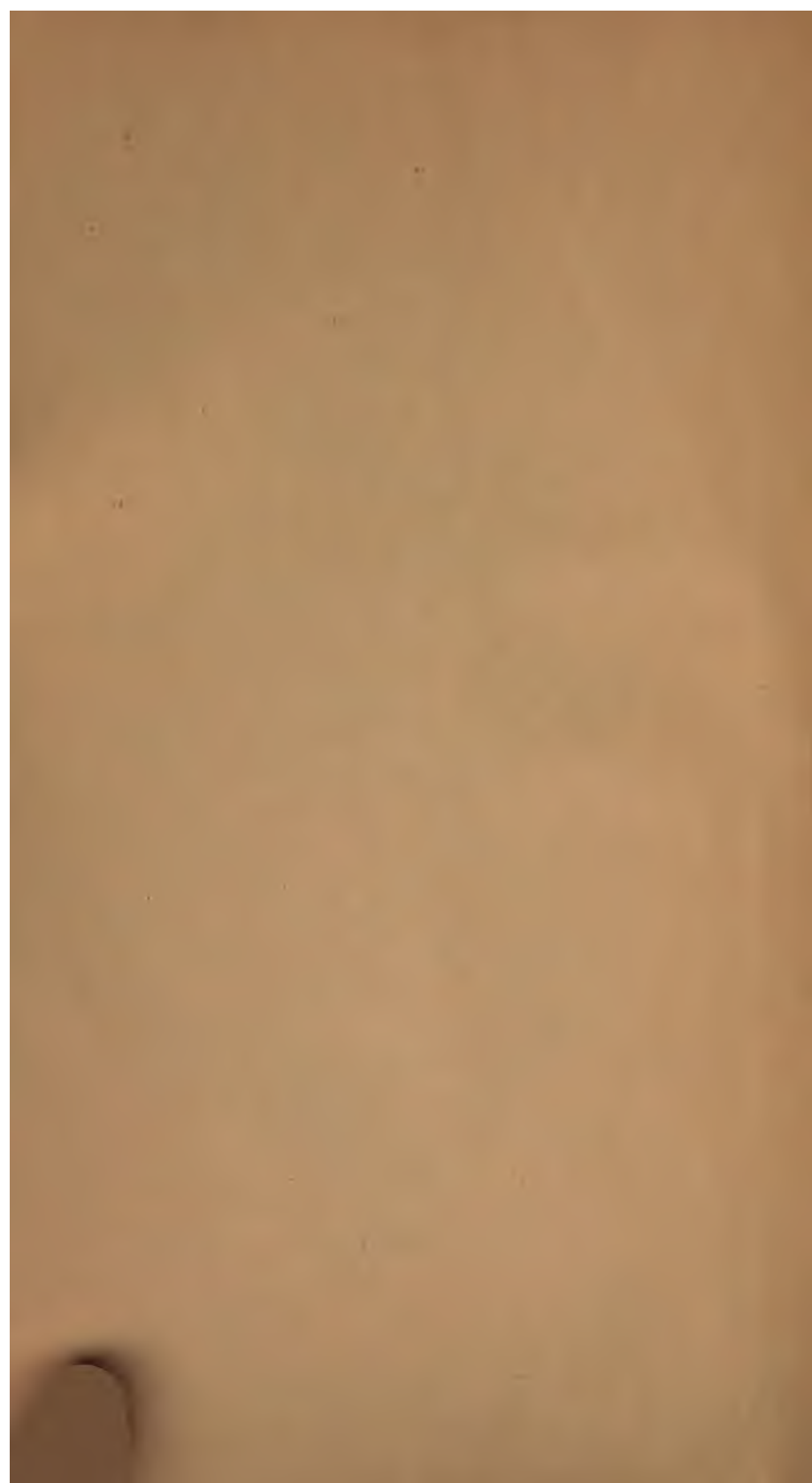
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*Adler, G. J.*

*with the compliments*  
**NOTES**  
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ON

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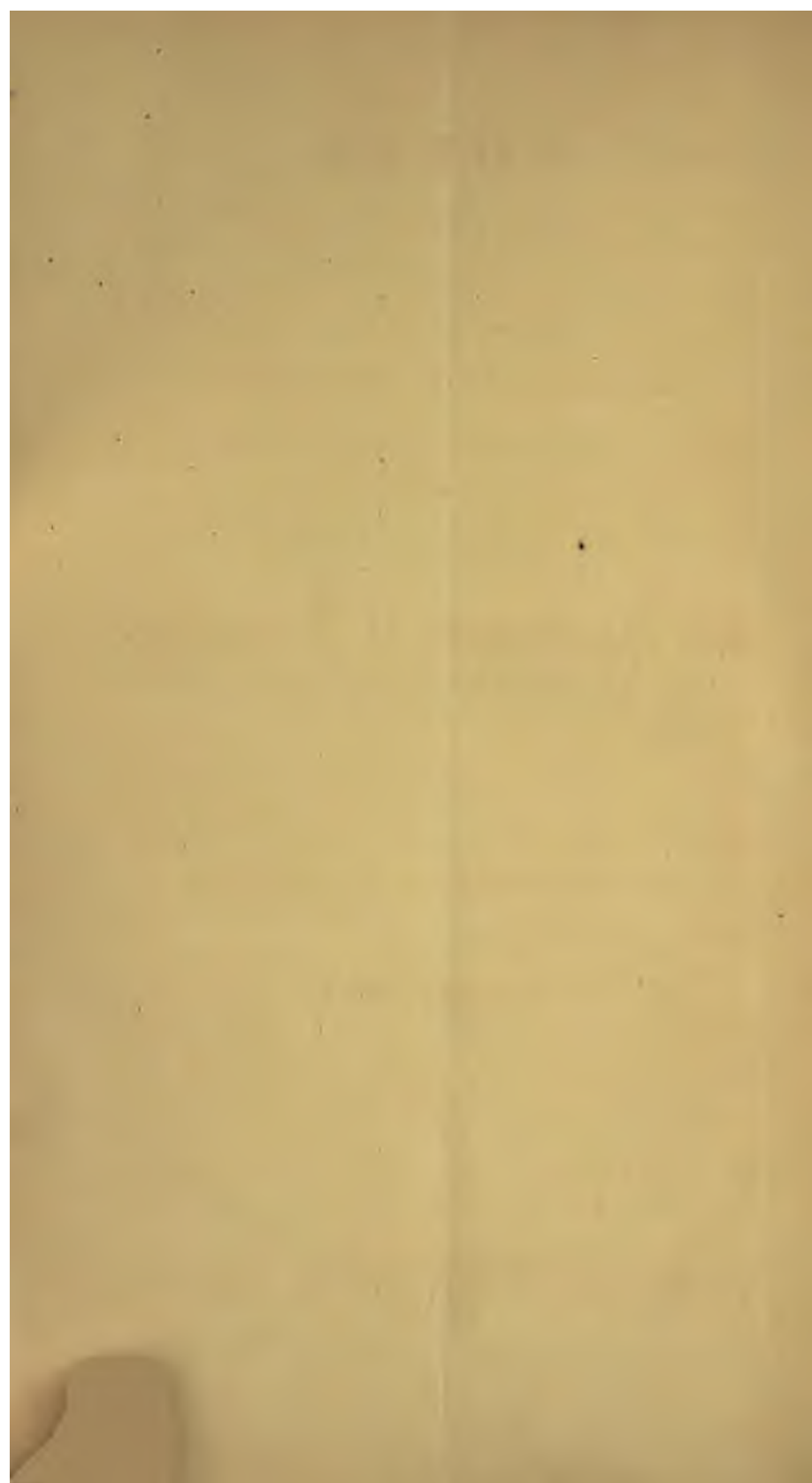
The Agamemnon of Aeschylus,

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1861. Aug. 27.

G. W. C.

C. C. F. C.

## NOTES.\*

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“ The scene of the play is at Argos in front of the royal palace, on the flat roof of which is stationed a watchman awaiting the fire-signal, that was expected to announce the fall of Troy. In the foreground are altars and images of the Gods. A part of the decoration represents the city of Argos. The action begins with the close of night. The chorus is composed of fifteen aged men from among the leading citizens of Argos, who, in the absence of Agamemnon, probably constituted the nominal council of the queen. This accounts for his presence at the royal mansion as early as the break of day, in order to attest his vigilance for the common weal and his loyal devotion to the interests of the sovereign; perhaps to learn the pleasure of the queen. His solicitude in behalf of Agamemnon is based on the prediction of Calchas (v. 144) and not upon the infamous intercourse between Clytemnestra and Aegisthos, which seems to have been unknown to him until it was divulged by Cassandra.” \* \* \*

*Schneider.*

V. 1. θεὸς μὲν αἰτῶ τῶνδ' ἀπαλλαγὴν πόνων, κ. τ. λ. For the μὲν of this verse it has been difficult to find a proper correlative. The καί of v. 8, and the δέ of v. 20, have been proposed, but neither of them appear to have sufficient adversative force here. The former is entirely inadmissible, as the καί νυν φυλλάσσω denotes no opposition whatever, but a bare coördination of thought; and like χάριδα, is to be directly linked to ἦν κοιμώμενος of v. 2. The δέ of v.

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\* These notes were prepared with reference to the text of Wellauer. But the numbers prefixed to each note refer to Dindorf's revision of Porson's text, as published by Teubner.

20 is more plausible, though it must be confessed, that there can be no very rigorous opposition in sentences that express the same thing in nearly the same terms. I am, therefore, inclined to regard the particle in question as the *μέν solitarium*, h. e., the adversative limitation corresponding to the concession made by *μέν* is entirely wanting and to be supplied in thought. If this be admitted, then the purport of the passage would be as follows: "Of Gods at least I ask release from these my toils," they are the only power that I can ask, others I neither can nor dare ask. cf. Kühner's *Ausführl. Gramm.* Vol. 2. § 734, 2.

V. 64. *κονίαισι*, very frequently in the pl. (= *arenae*) with reference to its composition, as consisting of many parts or particles. Sense: "The knee braced against the sand of the arena."

V. 65. *ἐν προτελείοις*, in the beginning of the battle, at the commencement of the fight.—*Προτελεία*, sc. *ἱερά*, Opfer das einer Handlung als Einweihung vorangeht.—Sühnopfer.

V. 66. *θήσων*, in the sense of "imposing on, causing," *πολλὰ παλαίσματα* for its object.

V. 68. *τελεῖται*, i. e., "It will be accomplished according to the decree of fate."

V. 69. *ὑποκλαίων*, "weeping a little, or secretly, by stealthy tears (sobs)."

V. 70. *ἀπύρων ἱερῶν*, "for, on account of the fireless (i. e. unperformed, unoffered) sacrifices," or of the deities (furies), whom no sacrifices can appease.

V. 71. *ὀργὰς ἀτενεῖς*, the unyielding anger (of the Gods).

V. 72. *παραθέλει*, "will appear, soothe." In this sentence the subject understood is *τις* with *οὐθ'* = "no one." The passage may be rendered: "Nor shall any one by secret sobbings, by secret libations or by the shedding of tears, appease the inflexible wrath of the fireless deities (i. e., the Furies); or else: the inflex. wr. of the Gods on account of the neglected (fireless) sacrifices."

V. 74–75. *ἰσχὺν ἰσόπαιδα νέμοντες*, "pasturing, husbanding, managing our childlike (feeble) strength with the staff," i. e., supporting, aiding it.

V. 78; *ισόπρεσβυς*, 1. Gleich alt; 2. dem Alter gleich: "for when youthful marrow is ruling the breast within, as in old age, and when (on the other hand) Ares is not in the place (at the same time), then over-aged, or as in over-age, &c."

V. 79. *φυλλάς*, Blätterhaufen; Lager von Blättern; Oft mit Blättern = "foliage" simply.

V. 82. *ἀλαίνει* (= *ἀλῶνται*) umherschleichen: "sneaks, sinks, walks, runs about like a day-dream."

V. 93. *ἀνίσχει*, "rises aloft, ascends, mounts up." (Said also of the sun).

V. 94. *φαρμασσομένη*, "(healed, cured), tempered, adorned, colored, mixed, seasoned."

V. 95. *ἄδολος*, *truglos*, *arglos*, kunstlos, ohne List, "fraudless, unadulterated."

V. 95. *παραγορία*, 1. Zureden: 2. Trösten, Lindern, Mildern; Milderung. Render: "Tempered with the soft and fraudless admixture of the sacred unguents, the royal oil from the cellar."

V. 96. *πέλανος*, *ὅ*, 1. Opferkuchen; 2. jeder Teig, Brei; any viscous substance, e. g., wax, oil: blood, gore, &c.

V. 96. *μυχόθεν*, aus dem Innern, i. e., "from within, from the recesses of the palace."

V. 98. *αἰνεῖν*, 1. lit. loben, gutheissen, i. e., dulden; 2. (in Aeschyl. only) "to speak, promise; here: to disclose."

V. 99. *παῶν*, 1. the physician to the Gods; 2. physician, healer generaliy.

V. 101. *ἀγανά*, freundlich, mild, liebreich, "bland."

V. 101. *φαίνουζ'*, the verb—wedeln, schwänzeln, streicheln, schmeicheln. Then: "blandly flattering hope."

V. 102. *φροντίδ'*, Sorge, Bekümmerniss—"apprehension, anxiety."—*ἄπλησον*, nicht auszufüllen, unersättlich. Connect this with *λύπη*.

V. 103, *θυμόβορον*, herzzerfressend. The entire passage may be Englished thus:

"And he the healer of this care,  
Which now becomes the enemy of the soul,  
And then again, as flattering hope,

From sacrifices blandly beaming,  
Protects the mind, insatiate of grief,  
From heart-corroding sorrow."

V. 104. *κύριός εἰμι*, "I am master, have it in my power to announce (proclaim), &c. *θροεῖν*, schreien, tönen; transitively: ertönen lassen, laut werden lassen, *erzählen*, *sagen*.

V. 104. *αἴσιον*, glückbedeutend, günstig: gebührend, gehörig, erforderlich, glücklich. "The strength or might, propitious of its way, or the expedition, of full grown, perfect men."—*ἐκτελής*, vollendet, vollreif, regal? royal? (Voss.) Render then: "It is in my power to proclaim the might of perfect men (of full-born heroes) successful in its course, auspicious on its way—or the auspicious power attending the path (career) of noble men; or the might of noble men attended by auspicious omens on its way."

V. 107. *σύμφυτος*, 1. mitgewachsen, angeboren;—the time having grown up with me from my birth.—2. zugewachsen, zugetheilt;—3. dicht verwachsen. In this place perhaps: "congenitus," co-begotten?—*αἰών*, δ, Zeit, Zeitraum, Lebenszeit, Leben; Menschenalter. Co-begotten, age or times: "For yet persuasion, sprung from Jove, inspires my song, and co-begotten time my strength (courage, prowess, valor)." For other readings cf. Schütz and Klausen.

V. 108. *δπως*, when, what time.

V. 110. *σύμφρονα ταῖαν*, the adjective, gleichgesinnt, like minded; harmonious; the substantive *Ὀρδν*, Befehlen; Oberherrschaft, Oberbefehl, in apposition with *χρδτος*; the abstract for the concrete: "the unanimous commanders of Hellas' youth," or, "innig in Herrschaft."

V. 115. *δργίας*, (= *δργός* of Schutz) is probably a wrong reading for *δργᾶς*, *ᾄντος*, a Doric contraction of *δργδεις*, the Doric form of *δργήεις*, weiss, glänzend.

V. 115. *ἐξόπιν*; this word is not in Passow. Perhaps some variation of the forms *ἐξόπιθεν*, *ἐξόπιθε*, poet. for *ἐξόπισθεν*—hinterwärts, rückwärts, dahinter, im Rücken.

V. 119. *λαγέναν*, adjective of *λαγενος*, *η ου* (= *λαγειος*) only found in Aeschylus, from *λαγώς*: relating or belonging to the hare, of the hare, hare. . . . Compos.

V. 137. *αὐτότοχον*, Schol. *σὺν αὐτῷ τόχῳ*: zusammt der Leibesfrucht, together with its brood. But with changed accent *αὐτοτόχος*, it is active: selbstgebärend.

V. 141. *δρόσοισιν*—*δρόσος*, lit. dew, metaph. alles Zarte, Frische, Weiche, i. e., whatever is soft, fresh, tender, new. Here—*τοῖς νεογνοῖς*.

*λεπτός*, abgeschält, metaphor. zart, fein, zierlich. Schneider: *δέλπτοις*, den unerwünschten od. keine gute Hoffnung für die Zukunft gebenden.—Others still *ἀέπτοις*, zu schwach, um folgen zu können, (from *ἔπομαι*).—Still others lastly *ἀάπτοις*, *haud laedentibus*. Cf. Passow, Wellauer, Schütz, &c.

V. 143. *δβρίκαλα*, τὰ (— — —) Aeschyl. = *ὄβρια*, τὰ, (from *βρύω*) the young of animals, whelps. Passow.—Schneider derives it from *βρίζειν*. Vid. notes. Photius says: *ὄβρια καὶ δβρίκαλα τὰ τῶν λεόντων καὶ λύκων σκυμνία*.—Cf. Spanheim's note.

V. 144. *τούτων*, here=“on this account, therefore, wherefore.” *τερπνά*, adverbially, zu ihren Gunsten. Schneider. In construing this sentence, you can either make *Ἀρτεμις* the subject of *αἰτεῖ* and supply *μέ*, or else make *φάσματα στρουθῶν* the nominative. “Therefore she calls upon (bids) me to make (regard) the appearance of the birds omens propitious indeed (*μέν*), but still of doubtful import.”—*κατάμομφα* is here = *κατάμεμῖτα*, liable to blame, to be found fault with, *culpanda*.—*χρῆναι* is explained by *φάναι* by the Scholiast. Schütz proposes *αἰτῶ* for *αἰτεῖ*, unnecessarily.—*στρουθῶν* is correctly referred to *ἀετῶν* above.

With reference to the entire passage the Scholiast remarks: *δέξια διὰ τὴν νύκην, κατάμομφα διὰ τὸν χρόνον Ἀρτέμιδος*, i. e., *faustis illis quidem ob significationem, sed culpandis tamen ob numen Dianae laesum*.—*ξύμβολος* et *ξύμβολον* in neutro dictum proprie de avium augurio ex eorum occursu et signo quod inde capiebatur. Spanheim.

V. 146. *ἰήιον*—*Παῦνα*, refers to Phoebus, the averter of evil, whom the prophet beseeches to appease the anger of Artemis. The Scholiast, in explanation of the character in which Apollo is here invoked, adds: *ὡς μάντις* (bet-



ter *μάντιν*). The epithet *ἄλεξιπικρον*, however, is more becoming. *Παῖδν* designates the deity as the physician to the Gods, and more generally as the healer, the redeemer from evil. In this capacity he was wont to be invoked with *ἰή, ἰή*, exclamations of distress. Hence *ἰήιος*, one who is called upon by those in agony or distress, "the helper, deliverer;" or, if it be derived from *ἰδομαι*, "the healer." Thus Sophocles in the *Oed. T.* has *ἰήε Φοῖβε*, and again *ἰήε, Δήλιε παῖδν*; and Callimachus in his Hymn to Apollo, addresses the God by *ἰή ἰή παιῶν* and *ἰή ἰή παίων*. Bacchus was likewise hailed by a joyous *ἰή ἰή*, "*tanquam ilarum et quo esset ἴλεως seu propitius.*" Spanheim.

V. 149–150. *μή—τεύξη*. The implied subject of this sentence is the *ἀ καλὰ*, i. e., *Ἄρτεμς*, of v. 140. The Scholiast adds in explanation *ὦ Ἄρτεμ*, in the vocative, thus making *τεύξη* the second person middle subjunctive Aorist. This is in perfect accordance with the Attic idiom, in which, in negative and prohibitive propositions with *μή* the subjunctive Aorist is regularly employed as a sort of gentle imperative, expressing a prayer or wish that something may not take place, the Aorist being chosen in preference to the Present, to denote the action of the verb in an absolute manner and without any reference to time. Cf. Kühner's *Ausführl. Gramm.* Vol. II, § 469, 3. If this explanation be adopted, then *μή—τεύξη* constitutes an independent sentence, and is rendered in connection with the preceding verse, thus: "I invoke (i. e., I beseech thee by) Phoebus, the healer and helper in need, do not (or: O, mayst thou not) Artemis, ever prepare for the Greeks, by contrary winds, tedious, ship-detaining delays (of their voyage)," &c.—If, however, on the other hand, we regard *τεύξη* as the third person of the subjunctive Aorist active, then the order is: *καλέω Παῖνα μή (Ἄρτεμς) . . . τεύξη*, *z. τ. λ.* "I call upon Paian, that Artemis may not prepare, i. e., to prevent Artemis from preparing, &c.," and then the clause introduced by *μή* is a dependent final proposition.—*ἐχενήδας*. The common reading was *ἐχενήιδας*, which Blomfield and others after him have contracted in-

to the present form for the sake of the measure. Compos. *ἔχω* and *ναῦς*.—*ἀπλοίας* the contrary of *εὐπλοία*.

V. 151. *σπουδομένα*, the Doric for *σπουδομένη*, “setting on foot, hastening to prepare for yourself, or with a view to obtain or prepare for your benefit.”—Others read *σπενδομένα* with less propriety.—*ἑτέραν*, *aliā ac qua opus est, mutatam in pejus, κακήν, infaustam* (Bothe); or else: *aliā praeter Iphigeniam victimam caedemque accelerans* (Haupt).—*ἄδαιτον* is explained by the Scholiast by *ἦν οὐδεὶς ἔδαισε*, i. e., (a sacrifice), which no one ever partakes of, on account of it being human.

*νεικέων τέκτονα σύμφυτον*, “the worker,” i. e., “the cause of contention among kinsmen,” between husband and wife. *σύμφυτον* here=*συγγενεχόν* (Schol.), and is in this instance, as frequently elsewhere, by hypallage made to agree with *τέκτονα*, when it properly belongs to *νεικέων*. The usual, proper, order would be: *νεικέων τέκτονα σύμφυτων*. This is said with reference to the quarrel between Agamemnon and Clytemnestra, to which the immolation of Iphigenia gave rise.—The *οὐ δεισήμερον* is to be referred to Clytemnestra: *virum non timentem, jura matrimonii violentem*. The Scholiast explains it by *οὐ φοβουμένην, ἣ οὐ δέισασαν τὸν ἄνδρα*.

V. 153. *παλινόρτος*. This is the form adopted by Wel-lauer and Schneider instead of the more usual *παλινόροσος*. It is sustained by the Etymologicum Magnum, p. 648: *ἐχρήν διὰ τοῦ (τ) γράφεσθαι, οὐχὶ διὰ τοῦ (σ)*. Its signification is: *semper denuo resurgens*, said with reference to the frequent family disasters and crimes of the Pelopides, which the vengeance of Clytemnestra would again revive. The Scholiast’s explanation *ἡ* (i. e. *μῆνις*) *ἐξ ὀστέρου ὀρμωμένη*, and that of Photius *ὀπισθόρμητος* are less in accordance with the etymology of the word and less forcible. Epithet is here heaped upon Epithet, in order to heighten the pathos and terror of the description: “For there will remain (i. e., await, sc. Agamemnon after his return) the frightful ire (*φοβερὰ μῆνις*), again roused from its slumber (*παλινόρτος*), ever mindful, i. e., of past injuries (*μνᾶνων* =

μῆνων), child-avenging, treacherous keeper of the house." The present μίμνει is used for the future, in order to give an air of certainty to the prediction.

V. 156. ξὺν μεγάλοις ἀγαθοῖς, sc. διὰ τὴν νίκην (Scholiast). The great blessings relate to the taking of Troy ;—ξύν, along with, besides.

V. 157. μόρσιμ', "decreed by the fates," in a bad sense, *fatalia, funesta*.—ἀπ', from, i. e., judging from, inferring it as a consequence of their appearance. This is the κατὰ-μορφα δέ of v. 144—. The dat. οἴκοις βασιλείοις depends on μόρσιμα.

V. 158. The Scholiast makes ὁμόφωνον=ὁμοφώνως. Turnebus reads : τοῖς δ' ὁμοφώνων ὦν.

V. 169. Ζεὺς ὅστις, x. τ. λ. The Ancients frequently express an extreme timidity and delicacy of feeling in addressing the supreme Ruler of the Universe, lest they should incur his displeasure by giving him a wrong or less acceptable name. Thus, for example, Socrates in Plato's *Philebus* remarks : τὸ δ' ἐμὸν δέος, ὦ Πρώταρχε, αἰὲ πρὸς τὰ τῶν θεῶν ὀνόματα οὐκ ἔστι κατ' ἀνθρώπων. Hence they often employ, as does our poet here, some conciliatory formula, beseeching pardon and indulgence for their ignorance or error. So Euripides *Troad*. 846 addresses Jove by

Ὅστις ποτ' εἴ σὺ δυσόπαστος εἰδέναι,  
Ζεὺς, εἴτ' ἀνάγκη φύσεως, εἴτε νοῦς βροτῶν,  
Προσευξάμην σε.

And Catullus in his hymn to Diana, after having invoked her under various names, concludes with :

*Sis quocunque tibi placet, Sancta, nomine*. Cf. also Euripides *Hercul. Fur.* v. 1263 (ed Pflugk) : Ζεὺς δ', ὅστις ὁ Ζεὺς, &c. and Plinii *Hist. Nat.* II, 7. *Illud, quidquid est, summum*. The pronouns τὸδ' and τοῦτο of v. 160 may be regarded as accusatives and rendered adverbially : "thus, in this manner," i. e., by this name. κεκλημένῳ is by attraction made to agree with αὐτῷ : "if thus to be called is pleasing to him."

V. 164. οὐκ ἔχω, x. τ. λ. This obscure passage has been the subject of a variety of interpretations and has been rendered differently by nearly every commentator. Schütz,

who mistakes the meaning altogether, cuts the knot by making changes in the text, which are however unsupported by any other edition or manuscript. He reads : *οὐκ ἔχει τις εἰσάσαι* instead of *οὐκ ἔχω προσεισάσαι*, with reference to *πλὴν Διός*. He furthermore changes the *εἰ τὸ μάταιον* of v. 165 into *εἰ τὸδ' ἐμῷ* and translates : *Nemo enim possit discernere, etiamsi omnia perpendat, praeter Jovem, utrum hoc meae curae pondus vere oporteat abjicere*. This would make excellent sense, if such liberties could be admitted. Schneider retains the usual reading of the text, and taking *προσεισάσαι* in an absolute sense renders : "I can not institute any comparison (whatever), balancing all things in my mind with the exception of Jove," i. e., although I balance or canvass all things out of (that have their existence apart from) Zeus, yet I cannot compare aught unto him, if sorrow is really to strike the folly of thought (*τὸ μάταιον ἀπὸ φροντίδος*), i. e., if punishment is truly to follow foolish or rashly criminal resolves, as was the case, for example, with Agamemnon, whose pusillanimous consent to the immolation of his daughter was destined to meet with a fearful retribution from Jove. According to this rendering the poet's object in this sentence would be to celebrate Zeus as the avenger of temerity and sin. But this idea is far-fetched and has no manifest relation to the context. The Scholiast interprets : *οὐκ ἔχω δμοῖον τι εὑρεῖν τῷ Δεῖ, εἰ χρεὶ ἀλεθῶς ἀποβαλεῖν ἀπὸ τῆς φροντίδος καὶ τοῦ λογισμοῦ μάταιον ἄλλο ἄχθος*, "I can find nothing to compare to Zeus, if there is need of really casting away (of excluding) from further thought the useless weight of other care or speculation," and adds : *τὸ γὰρ περὶ τινῶν ἄλλων διαλογίζεσθαι μάταιον ἄλλο ἄχθος*.

Blomfield, adopting the general idea of the Scholiast, renders *φροντίδος ἄχθος* by *conjecturæ onus*, and refers it to the difficulty on the part for the chorus of finding the proper name of Zeus, as indicated in the preceding sentence. This explanation would read in English : "I can not by comparison find out (*προσεισάσαι*), though I should search the universe around, another name (for the Supreme One), save that of Jove (Zeus), if indeed I may be permitted to

cast away the useless weight of any further conjecture," i. e., solicitude in regard to the nature and name of him who really is God. This interpretation is also adopted by Bothe. Humboldt, however, treating *πλήν* adverbially and making *Διός* remotely dependent on *προσευχάσαι*, translates :

Nirgends weiss ich auszuspäh'n  
Sinnend überall im Geist,  
Ausser bei Zeus, ob mit Recht ich vom Herzen die Bürde  
Dieser Sorge wälzen darf.  
Never can I find it out,  
Ever searching in my mind,  
Save from Zeus, whether I may justly roll from off my mind  
The weight of this solicitude.

Although the first part of this rendering cannot be sustained, yet the conclusion of it is the most natural and most in accordance with the previous import of the choral ode. The term *φροντίδος ἀχθος* has no reference to any anxiety concerning the name or nature of Jove, but designates the solicitude of the chorus in regard to the dark forebodings implied in the prediction of Calchas, which Zeus the Supreme alone is supposed to be able to bring to a happy issue. Hence he becomes the source of hope and is made the object of praise. *προσευχάσαι* may therefore be taken in its usual sense and *τι* (or *τίνα*) *ἀντὶ* supplied as its objects; *μάταν*, though an adverb, may be rendered as an adjective, and *ἀπὸ* . . . . *βαλεῖν* may be read *ἀποβαλλεῖν*. We then translate :

I can compare none unto Him,  
Though I may balance all within,  
Save Zeus alone, if I may cast (on whom I may cast)  
Effectually from off my mind  
The idle weight of this solicitude.

V. 167-171. *Οὐδ' ὅστις πάροιθεν ἦν μέγας, κ. τ. λ.* The poet now proceeds to celebrate the greatness of Zeus as compared with that of his predecessors, of the powerful enemies and rivals vanquished by his prowess. Several commentators link this sentence to the preceding by expanding the *οὐδ' ὅστις* into *οὐδ' ἔχω προσευχάσαι ἐκεῖνον, ὅστις κ. τ. λ.*, but this is certainly superfluous, if not erroneous, as the

*ἐκεῖνος* implied in *ὅστις* most obviously refers to *λέξαι* as its predicate. This *λέξαι* is not the infinitive, by which Humboldt has rendered it in his "Kein Erwähnen is das mehr," but the third person singular optative.—The double negative *οὐδ'*—*οὐδέν* is emphatic. The Scholiast refers *ὅστις . . . ἦν μέγας* to the giants in general and *θράσσει βρύων* to Typhon, the giant *κατ' ἐξοχήν*. But this is an error. Before the time of Jove (*πάροιθεν*) Uranus was the all-powerful deity, strutting with all-conquering assurance, i. e., supported by the Titans, the all-subduing allies and supporters of his throne. He was succeeded by Saturn (*ὃς δ' ἐπειτ' ἔφν*), who reigned during the life-time of Jove, but could not maintain his supremacy against him.

The word *θράσσει* may stand objectively, i. e., not in the sense of courage, confidence, insolence, but that which inspires them, the resources or supports of confidence.—Instead of *οὐδέν ἄν*, others, as for example Haupt, alleging that *ἄν* with the optative is not essential, read *οὐδέ ἔν*, and Schneider puts *οὐδέ δ' ἔν* as in all probability the primitive reading. In explanation of the term *τριακτῆρος* the Scholiast adds: *νικητοῦ· ἐκ μεταφορῆς τῶν ἐν τοῖς πεντάθλοις ἀποτριαζόντων ἐπὶ ἐλπίδι νίκης*, the victor who in the pentathlon had thrice floored and vanquished his antagonist, here applied to Jove, in order to set forth more forcibly the arduous nature of his contest with his former rival, and the completeness of the victory. With reference to this passage Bothe justly observes: "Magnifice enim Jovis dignitatem poëta efferens nec quid quam ante illum fuisse dicit, et post exortos adversarios ab ipso victos periisse; quapropter, qui Jovis numen colat et ab eo praeclare gesta celebret, illum sapientiae laudem consecuturum esse."

In regard to the grammatical idioms *οἴχεται τυχών* and *λέξαι πρὶν ὧν*, the student will consult his grammar. The entire passage may freely be rendered thus:

Nor could he who erewhile was great,  
Exulting in all-warring power,  
Say that his might was aught before;  
So he who afterwards was born  
Met soon in Jove his conqueror.



V. 172. *τις=πᾶς τις*, "Every one, any one."—*Προσρώνως*, *alacriter, libenter, propense*.—The verb *χιδζεν* is commonly followed by the accusative of the immediate or direct object and by the dative of the remote, or of the person. So above v. 157 and 201 below. The poet, however, who is fond of bold and unusual constructions, often puts, as in this instance, *two* accusatives, the one of the person and the other of the thing. Bothe says *ἐπινίπα=ἐπινικίος*, but it is preferable to say *Ζῆνα=Ζηνί, Jovem victorem carminibus celebrans*, shouting songs of victory to Jove. The Scholiast explains *τέυξεται φρενῶν τὸ πᾶν* by *ὁλοσχερῶς φρόνιμος ἔσται*. Bothe with Schneider claims for *φρενῶν* the signification of *laudis sapientiae*, Lob der Verständigkeit, and sustains the definition by a number of parallel passages. Humboldt renders freely and elegantly: "pflücket ganz des Geistes Frucht," culls the fruit of wisdom all (entire).—*τὸ πᾶν* is here the adverbial accusative and = *πάντως, ἐν παντί ἐργῶ*, in all things, in every respect, throughout.

V. 176. *τὸν ὁδῶσῶτα*, the participle of nearer definition (usually rendered by a relative clause), agreeing with *Ζῆνα*. *Φρονεῖν=ᾧστε (ὥς) φρονεῖν, ducentem mortales in viam ita ut sapiant*, i. e., *qui sapere mortales docet*.—*κρίως* and *θέντα* belong together: "Establishing it as a fixed principle, making it an eternal law," or as Humboldt has it: *setzend ewig festbestimmt*.—The subject accusative to *ἔχεν* is *αὐτούς*, i. e., *τοὺς βροτούς*. Schütz needlessly changes *τῷ πᾶθει μάθος* into *τὸν πᾶθῃ μάθος*, x. τ. λ., *hanc quasi legem sancit, ut quae noceant, eadem et doceant*. The Scholiast explains by *παθῶν δέ τε νήπιος ἔγνων*. The phrase seems to be an adage, the origin of which the poet refers to a sovereign decree of Jove: "that they might learn by suffering, be taught by experience." Hence the rendering of Voss: "ihm, der Leid belehrt" als gesetz hat aufgestellt."

V. 179. *σπιδζει πρὸ καρδίας*, "distills forth from the heart." "*Dicitur dolor: qua imagine saepius utitur Aeschylus, ut graves animi affectus cor quasi inundare, seu in cor stillare dicantur propter sanguinis scilicet effusionem, ejusque in corde nimiam repletionem.*" Schütz. The Scholiast adds:

τῷ ἁμαρτάνοντι τοῦτο συμβαίνει, but the chorus probably alludes here especially to Agamemnon, who would be likely to be visited with regret and anguish on account of the immolation of his daughter.—ἐν θ' ὕπνῳ, in sleep even, either by breaking the hours of nocturnal repose or by the visitation of terrific dreams; “*gravissima sententia, nec tamen gravior quam vera.*”—μνησιπήμων πόνος, Schuldbewusst Missethatsangst (Humboldt), “guilt-conscious memory of of crime, guilt-remembering anguish.”—σωφρονεῖν is here the subject of the verb. An infinitive thus used has commonly the article (τό) before it, but it may stand without it.—παρ’ ἄκοντας, *ab invilos*: “*homines enim, divinam facinorum ultionem experti, inviti, h. e., alia nulla ratione dociles, et cum sensu doloris, quo melius caruissent, sapere discunt.*” Schutz.—ἵλθε, though coördinated in the same sentence with στήζει, is in the Aorist, to denote the frequent or general occurrence of the action, “wisdom is wont to come, or often comes.” This use of the Aorist is very common among the Greeks, who employ it to designate the frequency or repetition of an action, whenever they speak of a phenomenon, that has often been observed to take place, or when they wish to announce some truth or general proposition, that is founded on individual instances of past experience. In this case the Greek, with his usual well known bent for sensuous objectivity, represents the repeated instances of his past experience instead of the universal axiom or judgment eliminated from them, and only uses the present, when the proposition has either an absolute rational value or has by experience been found to be of universal application at all times and in all places, e. g., ὁ ἄνθρωπος θνητός ἐστι. Cf. Kühner’s *Ausf. Gramm.* § 442.

- V. 181. δαμόνων δέ που χάρις, *x. t. l.* has reference to the σωφρονεῖν of the preceding verse: “of God’s the grace (gift) this is forsooth” (που).—The verb ἔμαι is usually put with ἐπί and the genitive, more rarely, as here, with the accusative. So we find below v. 673 σωτήρ ναῦν θέλους’ ἐφέζετο; and Prometh. v. 389 θακοῦντα πανικρατεῖς ἔδρας.—The

Scholias makes *σέλημα*=τὸν ζυγόν, and adds *ὁψίζουρος γὰρ ὁ Ζεύς*. Aeschylus makes frequent use of this metaphor, by which the ruler of gods and men is represented as seated at the helm. In a similar manner the Romans applied the expressions *in puppi sedere* and *clavum tenere* to the chief magistrates of the commonwealth. The gods generally are here represented as "all-powerfully seated at (*βραίως* . . . *ἡμένων*) the lofty helm," but commonly the figure is only applied to Jove.

V. 184. *ἡγεμὼν ὁ πρέσβυς, κ. τ. λ.* This sentence extends to v. 205, where *εἶπε* is the predicate of the main proposition, and where on account of the great length of the subordinate clauses, the poet finds it necessary to repeat the subject by his *ἄναξ δ' ὁ πρέσβυς*. The *τότε* of v. 184 corresponds to its correlative *ἐπει* of v. 198. The *ἡγεμὼν νεῶν* here alluded to is Agamemnon. The Scholiast refers ὁ πρέσβυς to the age of the Kings: *μείζων γὰρ Μενελάου*, and Schütz renders likewise *natu major*, but this adjective is often used in such a connection without the auxiliary conception of age, in the sense of "venerable."

V. 185. Blomfield wishes to read *οὔτινα φέγειν* or *οὔτιν' ἐφείγειν*, quite unnecessarily, as this would spoil the symmetry of the period. Stanley and Humboldt connect *οὔτινα* with *μάστιγ*, *ratem neminem vituperans*, scheltend keines Sehers Spruch. As Calchas, however, is the only prophet, whom the King could blame, *οὔτινα* may better be taken in the sense of *οὔ τι* or *οὔ τιν'*, *nullam ob causam, nequaquam*. Why Schneider should wish to supply *φόνον* after *οὔτινα*, so as to have a double accusative with *φέγων*, it is difficult to perceive. The clause may be regarded as expressing a *concession* or *limitation*, which is denoted by the *καί* of v. 184 used in the sense of *καίπερ*: "although casting no blame whatever on the seer," without attaching any blame to him. Cf. Rost Gr. Gramm. § 130.

V. 186—187. *συμπνέων=συμφωνῶν, καὶ οὐκ ἀνδιστάμενος*, (Scholiast) *conspirans, se accommodans, non repugnans*. Humboldt elegantly: Zufalls Fügung tragend still gefasst, submitting with calm composure to these sudden blows of

destiny.—ἐμπαίοις=ἐμπεσούσαις (Schol.), a strong epithet used with reference to the suddenness and violence with which the blow of misfortune came upon him: *incidentibus casibus cedens*.—κεναγγεῖ, *vasa exhauriente*, store-consuming.—βαρύνοντ' for ἐβαρύνοντο, in the plural on account of the collective sense of λεώς.

V. 190—191. The Scholiast makes ἔχων=ἐχόμενος,—excellent, but unnecessary, for ἔχειν is here, as frequently elsewhere, used absolutely in the sense of *situm esse, aliquo loco degere, commorari*. It is therefore not necessary to supply, with Schneider, αὐτήν, i. e. τὴν ἀπλοῖαν.—παλιρρόδοις, *fluctu refluxo madentibus, retro strepente fluctu madentibus*, said of the surge rolling to and from the shore, here of the place, where it happens, “flood-abounding, tempestuous, tide-lashed.” Cf. *Odyss.* V. 430.

V. 192. The conjunction δέ is here equivalent to γάρ for. According to Kühner's *Ausf. Gramm.* § 736, 2 (Vol. 2), “δέ is frequently employed to denote the *ground* or *reason*, and then stands for γάρ, with this difference, however, that γάρ would represent the clause as logically dependent, whilst δέ makes it logically coördinate and of equal importance with that which it serves to explain.”

The winds blowing from the Strymon were from the North and consequently adverse to those sailing from Troy. These the poet now proceeds to designate with a profusion of forcible epithets, in order to exhibit their disastrous effect upon the army and perhaps to palliate the weakness of Agamemnon in yielding to its demand for the unnatural remedy. By bringing ungrateful leisure, fastings, unsafe anchorage, and uneasy apprehensions over men, and sparing neither ship nor cable, making time doubly heavy by reason of the detention, they caused the flower of the Argives to wither and decay. Wellauer, Bothe and others connect δύσορμοι with ἄλλαι, and render: *importuosi hominum errorès*. I prefer to separate them and to take ἄλλαι in its figurative sense of “*mental wanderings*,” i. e., “*anxiety, apprehension, distress*.” The adjectives, κακόσχολοι, νήστιδες, &c. &c., being susceptible of both an active and a passive

signification, enhance the power of the delineation. The metaphor *ἄνθος Ἀργείων*, of which Aeschylus makes frequent use, e. g. Pers. 248 τὸ Περσῶν ἄνθος; Prom. 418 Ἀραβίας ἄρειον ἄνθος, &c., &c., is here as appropriate as it is beautiful: "Proprie enim venti floribus, quos discutunt, nocent." Schütz.

V. 198. The *δέ* of this passage is opposed to the *although* implied in the clause *μάντεν οὐτινα φέγων* of v. 185, and is rendered by "yet, still." *ἄλλο* implies that the proposed remedy of the bitter distress occasioned by the storm would only be another evil, more aggravating even than the former. It may be translated by "besides, in addition to the bitter storm." Hesychius defines *βριθύ* by *ισχυρόν, μέγα, βαρύ*, and the Scholiast makes *βριθύτερον* = *ἐπαχθέστερον*, *more onerous* or *oppressive*.—*προφέρων*, "bringing forward, producing," Artemis, i. e., "appealing to her," either as the cause of this demand and for the purpose of shielding himself against odium, or with a view of threatening the leaders with her displeasure in case of disobedience.—*βάκτροις baculis*, h. e., *scipionibus, sceptris*: "Nam sceptratum bacula erant, clavis aureis distincta." Blomfield. The striking the ground with the sceptre was an expression either of excessive grief or of anger. Thus it is said of Telemachus, Odyss. II. 8 *ποτί δὲ σκῆπτρον βάλε γαίῃ, δάκρυ' ἀναπρήσας*. Cf. also Iliad. I, 245.

V. 205. Here follows at last the apodosis of the long sentence, of which all the clauses from v. 179 are parenthetical. The *δέ* serves to resume the thread of the discourse: "Then, *I say*, the venerable king thus speaking, said."

V. 206. *κῆρ* is made = *τιμωρία* by the Scholiast, with reference perhaps to the "punishment or revenge" that would inevitably follow his disobedience, both from the army and from the incensed divinity. But this is not necessary. *κῆρ* in its general sense of "*lot, fate, misfortune*," covers the entire ground.

V. 207. *ἀγαλμα· πᾶν, ἐφ' ᾧ τις ἀγάλλεται*. Hesychius. "The ornament, jewel of my house." So Choëph. v. 198. *ἀγαλμα τύμβου τοῦδε καὶ τιμὴν πατρός*.

V. 208. παρθενοσφάγοισι ρεέθροις, elegantly and forcibly for παρθένου σφαγείσας ρεέθροις, *virginis occisae sanguine*, "with maiden-slaughter streams."

V. 212. λεπόνανς, *desertor classis*. Such a one, being subject to the λεποναντίου δίκη, was visited with disgrace by the laws of the Athenians, precisely like a deserter in the army. Λεποναντίου μὲν ἐκρίνετο ὁ τὴν ναῦν ἐλλείπων, ὥσπερ ὁ τὴν τάξιν λεποταξίου. Pollux 8, c. 6. Respecting those even, who deserted a vessel of any kind in time of danger from a storm, &c., there was a law condemning such delinquents to the loss of the vessel and cargo both: δίδωσιν ὁ νόμος τὴν ναῦν τῷ ἐναπομείναντι. Marcellinus in Hermogenem quoted by Spanheim.—συμμαχίας ἀμαρτάνω, not *socios amittens*, as Bothe has it, but a *sociis deficiens*. The verb ἀμαρτάνω, in its figurative sense of "trespassing or sinning against" (which I take to be its meaning here), is usually followed by εἰς or περί with the accusative, more rarely by the dative or the genitive. The passage then would be: "How can I become deserter of the fleet and sin against (turn traitor to) the cause of my confederates?" Schneider, however, justly observes, that συμμαχίας may also stand in the sense of "aid," "assistance," and in that case we would render: "failing to contribute my share of aid to my companions in arms?"

V. 215–216. The subject of this sentence is ἐπαθυμεῖν, its predicate θέμις, the copula being understood. "Ironice dictum, quo Diana tangitur." Bothe. But why *ironice*? or why any allusion whatever to Diana? The phrase θέμις ἐστὶ frequently occurs in Homer, and always in the sense of: "it is just, proper, allowed, sanctioned by existing institutions or by long-established custom," without any reference whatever to divine right or to right as such. Agamemnon wishes to say, therefore, that his associates in arms have a just claim, a right founded on established law and military custom to demand this sacrifice.

The ὀργῇ περιόργως has given rise to much unnecessary controversy and confusion. Two of the earlier editions have ὀργῇ, another αὐδῇ, a word which the Scholiast like-



wise employs in his explanations. *ὀργᾷ τῷ τρόπῳ γὰρ αὐδᾷ ὁ μάντις*. The Scholiast evidently regards *ὀργᾷ* as a verb from *ὀργάω*, of which he also seems to make *μάντις* the subject, instead of the more common *Ἄρτεμς*. Now if *ὀργᾷ* (sc. *Ἄρτεμς*) be taken as a verb, it will be necessary to put a comma after it, to connect *περιόργως ἐπιθυμεῖν θέμς* as an explanatory clause: "The wind-appeasing sacrifice, the virgin blood, namely, she angrily demands (aims at), and to cherish such violent desire is her prerogative." Pearson, Casaubon, Stanley and Ruhnken read *ἐπιθυμεῖ Ἄρτεμς*, and the rest as in our text. But Schütz, objecting to such violence to *θέμς*, and alleging, that, if the passage is corrupt at all, such corruption must lurk in the word *ὀργᾷ περιόργως*, changes the word *ὀργᾷ* without any authority, and gives us the alternative of reading either *ἀρχὰς περιόργως ἐπιθυμεῖν θέμς*, or else *παρθενίου θ' αἵματος ὀργᾷν, περιόργως τ' ἐπιθυμεῖν* (sc. *τοὺς ξυμμάχους*) *θέμς*. Now there is no doubt that *ἀρχὰς*, i. e. *τοὺς ξυμμάχους* is the subject accusative to *ἐπιθυμεῖν*, this giving us the most natural interpretation of the passage. But this subject accusative is to be *supplied* from the preceding sentence, or else the poet himself has left it indefinite and at the option of the reader to supply either this one or some other. There is, therefore, no ground for changing *ὀργᾷ*, nor is there any corruption or difficulty in the expression *ὀργᾷ περιόργως*. Such emphatic repetitions of words of like or kindred signification are of frequent occurrence not only in Homer, but also in all the subsequent Greek authors, and especially in Aeschylus. Thus the Greeks say *μέγας μεγαλωστί* (Homer); *ἐν τῇ ἀληθείᾳ ἀληθῶς* (Plato); *φύσει πεφυκώς* (Xenophon); *πλήθει πολλοί* (Herodotus); and our own poet has *πικρῶς ὑπέρπικρον*, Prom. v. 943; *οἶκτον οἶκτρον αἰών*. Hiketid. v. 58; and *δύο λήμασι δισσοῦς*, Agamemnon. v. 121. On the nature and import of these apparent pleonasms cf. Kühner's *Ausf. Gr. Gramm.* § 858. Bothe has raised another difficulty in regard to the accent of *περιόργως*, which, if derived from *περιοργής*, should have a circumflected ultima *περιοργῶς*, and suggests *περιέργως* from *περιέργον*,

*immodicum, pravum*. This would not alter the sense materially. The passage then would read: "For to demand with angry eagerness (importunity) the wind-allaying sacrifice, which is the maiden's blood, is the army's right (just privilege)."

V. 216. εὖ γὰρ εἴη καλῶς ἀποβαίη, Schol. "Vox benedominantis, cum fati necessitate se coactum videt facere id, a quo abhorret." Bothe. Not an *excusandi formula*, by which the king desires to exculpate his associates, but an expression of resignation to his lot and of the wish, that after all it might end for the best, i. e., be attended with no pernicious consequences to himself. The expression is elliptical, and γὰρ may be rendered by "well then" (Kühner's Gr. Gramm. § 754, Anm. 2, b.): "Well then (since I cannot avert it) may its issue be propitious, may it end for the best!" Haupt, who refers this prayerful wish to the chorus and not to Agamemnon, explains the ellipsis by rendering: (At deos nolo accusare), *nam* (ut verecunde loquar) *bene eveniat*.

V. 217–219. ἀνάγκης ἔδω λέπαδνον, κ. τ. λ. The Scholiast interprets ἡναγκάσθη ποιεῖν τροπαίαν μεταβολήν. The term λέπαδνον properly denotes the thong, by which horses were fastened to the yoke or pole of the carriage, here = ζυγόν. The simile is one of frequent occurrence in the Greek drama. "But when he had put on the thong," i. e., submitted to the yoke of necessity,—πνέων, "im Geiste athmend" (Humboldt), is said with reference to the gradual and silent origin of the change, to which as yet no utterance had been given.—τροπαία, sc. πνοή, is properly the wind that has inverted its direction, the return breeze from sea to land; here figuratively and generally "change, turn." So Choëphor. v. 773. εἰ τροπαίαν Ζεὺς κακῶν θήσει ποτέ. The accumulation of epithets δυσσεβῆ, ἀναγνον, ἀνέερον, and their relative position, one *before* and two *after* the qualified substantive, together with the asyndeton, render the expression peculiarly forcible and vivid: "irreverent change of mind, unchaste, unholy." In the same manner we have above v. 147. θυσίαν ἐτέραν, ἀνομον, ἄδαρτον.

V. 220–221. *τόθεν . . . μετέγνω*. Here begins properly the apodosis of the sentence, which has given rise to various interpretations. Blomfield improperly makes *παντότολμον* the subject and renders: *Exinde audacia sapientiam exiit*. Schneider connects *τό* and *φρονεῖν*, and makes *παντότολμον* adverbially dependent on the verb, like *καχὸν φρονεῖν*, etc. *Seitdem beurtheilte er anders das allkühn Gesinnseyn*, since then he judged differently of the being of all-daring mind, i. e., of desperate audacity. Now *μεταγινώσκω* implies a change of mind or purpose, founded on some knowledge or experience subsequent to that on which the original purpose was formed. Hence Hermann and Haupt correctly *mutato consilio decernere*; *φρονεῖν* here as frequently in the sense of *aiming at, planning, designing*, and *τό παντότολμον* object. This seems to be the most obvious and natural construction, and I am inclined to render with Hermann: *Exinde mutato consilio decrevit audacissimum facinus suscipere*. We must not suppose, however, that this interpretation completely removes every scruple in regard to the true import of this obscure sentence. Wellauer justly observes, that the words *φρενὸς πνέων τροπαίαν* and *τόθεν—μετέγνω* (when taken in Hermann's sense) involve a tautology. Moreover, the word *βροτούς*, which is now made to depend on *θρασύνει*, is merely an emendation of Schütz, Hermann and Blomfield, in lieu of the more ancient *βροτοῖς*, which is found in all the earlier editions and manuscripts, and which it was customary to connect with the preceding verse, not with the parenthetical clause introduced by *γάρ*. Lastly, it has been a matter of dispute, whether the apodosis begins with *τόθεν* (a particle, seldom if ever used to denote the relation of *time*, but rather that of *casuality*: “whence, on which account, from which source”), or with *ἔτλα δ' οὖν* of verse 216. Voss, whose opinion on this subject is not to be despised, seems to have given to all these objections a positive value by making them the basis of his version, which I here submit in English to the option of the student: “But when he took upon himself the yoke imposed by dire necessity, breathing still rebellion in his

mind (*τροπαίαν* in the sense of opposite gale), nefarious, corrupt, unholy, by which (i. e., under the influence of which necessity) men fall, as late he saw (*μετέγνω* in the sense of *sero intelligere*) into the most audacious crimes, for, &c. &c., then he dared (*ἔτλα δ' οὖν*), &c. &c."

V. 222-223. If the active sense of *θρασύνει* can be established, then the emendation of *βροτούς* for *βροτοῖς* becomes desirable; if not, then *βροτοῖς* here, as often the dative among the Tragedians, = *inter homines, humano in genere*.—*αἰσχρόμητις· αἰσχρὰ ποιεῖν ἀναγκάζουσα* (Scholiast), "prompting to base, disgraceful deeds."—*παρακοπὰ τοῦ νοῦ παρακοπή* (Schol.), "frenzy, perversity, madness," which is called *τάλαινα* on account of the unhappy consequences that follow crime.—*προτοπήμων*, either "greater than all other miseries," as the Scholiast would have it, or else "the first cause of woe, primeval source of misery." The passage, therefore, would read in English: "for base-advising, sad perversity of mind, primeval source of misery, makes men (*βροτούς*) audacious, or grows bold in mortals (*βροτοῖς*)."

V. 224. *ἔτλα δ' οὖν*, "and consequently, sure enough, he dared," &c.—The accusatives *ἀρωγάν* and *προτέλεια* here occupy the place of an appositional complement to the predicate of the foregoing sentence. When used in this manner, the accusative denotes the consequence, destination, or purpose of the action expressed by the preceding predicate, or in other words the purpose or object aimed at. We may supply *ὥστε εἶναι*. The use of this exegetical accusative is especially frequent among the Tragedians, as well as in Homer, who, however, sometimes actually supplies *ὥς ἔμμεναι* or *ἔμμεναι* simply. So *Iliad*. IV, 141. *παρήϊον ἔμμεναι ἵππων*; and *Iliad*. III, 50. *πατρί τε σὺ μέγα πῆμα . . . . δυσμενίσιν χάρμα*. Cf. Kühner's *Ausf. Gramm.* § 500, Anm. 2, 3.—*γυναικοποιῶν πολέμων*, i. e., *belli ad poenas ob mulierem raptam persequendas suscepti*.—*προτέλεια ναῶν*, "*sacrificia pro fausto navium egressu oblata*, pluralis pro singulari." Schütz. The *προτέλειος θυσία* or *προτέλεια* sc. *ιερά* was any preliminary or initiatory sacrifice (from *πρὸ & τέλος*), generally offered before the commencement of some solemn act or cer-

emony, such as marriage, &c., for the purpose of conciliating the favor of some divinity for prosperous success. Hence more generally "any conciliatory or propitiating sacrifice" (Cf. Photius, sub voce): "To be to spouse-avenging strifes an aid, the armament's atoning sacrifice."

V. 228-230. The word *κληδών* is here equivalent to *κλησις*, the act of calling, naming; hence *κληδόνας πατρώους*, *voces patrem invocantes*, the cries addressed to her father, the invocations of her father.—*αἰῶνα παρθένειόν τ'* may either mean: "and her tender age," or "else, the life of the virgin, the maiden's life."—*παρ' οὐδέν . . . ἔθεντο*, "made of no account, heeded not."—*βραβῆς*, the Attic nom. pl. of *βραβεύς* "umpire, arbiter, chief."

V. 231-234. Hesychius makes *δόζοι*=*μάγειροι*, *ἐπηρέται*, *θεράποντες*; here, therefore, the sacrificial servants, assistants or attendants of the priests.—*μετ' εὐχάν*, nach Götteranruf, after having invoked the Gods.—*δίκαν* (Dorice=*δίκην*) *χίμαιρας*, "after the manner of, like a kid," i. e., as they were wont to do when sacrificing a kid. The accusative of this passage comes under the category of that of the "remote or intended effect, i. e., it involves the notion of a tendency towards itself as the aim or end of the action denoted by the predicate. The manner of doing a thing is made, as it were, the goal of the doing itself. Hence the absence of prepositions in such expressions as *τοῦτον τὸν τρόπον*, *hunc in modum*, *ὁμοια*, *in like manner*, *δέμας*, *instar*, *ἐπετηδές*, *consulto*, &c., as also in *ἀναγκάζειν τινά τι* and *χρῆσθαι τινί τι*. Cf. Kühner's Gramm. § 549.

*περιπετῇ*=*περισκεπασμένην* (Schol.), literally "enveloped or shrouded in something that falls (in folds), or is thrown around one"; "umflattert vom Gewand" (Voss), i. e., "enveloped in her garment's fluttering folds."

*παντὶ θυμῷ*, *forte animo*, *audacter*, German "rüstig"; or it may=*ὀλη δυνάμει* (Suidas), "with all their might," *omnibus viribus*. This expression is usually and most naturally referred to the sacrificial attendants and connected with *λαβεῖν*. Voss, however, renders it in conjunction with *προνωπῇ*, "*wie sehr sie räng' hinabwärts*," however much she might struggle downward, i. e., to escape their grasp.

προνωπής=*pronus, praeceps*, bent forward, head foremost, precipitate. The epithet seems here to imply the idea of precipitation and violence, with which the act was performed, and of which the peculiar attitude was only the result. Hence Humboldt translates it with λαβεῖν, "forwärts schwingen," i. e., to hurry or swing onward; and Schneider remarks: προνωπῇ is proleptical for ὥστε προνωπῇ γενέσθαι. But there is another prolepsis in λαβεῖν ἀέρδην, as we do not say "to seize aloft," but "to seize for the purpose of raising aloft," or "to seize and raise aloft." It is thus, that the poet with his peculiar conciseness presents to us a complete picture of every stage of the terrific act.—The father commands the ministers of sacrifice courageously to seize, precipitate along and raise aloft upon the altar, as they were wont to raise the sacrificial kid, the maid enveloped in her garment's fluttering folds. The fact that the intended victim of the sacrificial knife was a human one, and besides the cherished daughter of the chief commander himself; moreover, the presence of the reluctantly, sorrow-stricken parent on the spot, would naturally produce a feeling of timid hesitation in the minds of those charged with the performance of the rite; hence the motive for the poet's introduction of the words παντὶ θυμῷ, in the sense we have given them above.

V. 236–237. στόματός τε καλλεπρώρου, i. e., στομὶ καλῆς πρώρας. Concerning the expression φυλαχὰν κατασχεῖν there are several opinions. Schütz makes φυλαχὰν=φύλακας and the subject of the infinitive: *eosque (tanquam) custodes oris formosi vocem . . . . . comprimere*. In like manner Schneider has: *dass Verwahrung hemme* i. e., that a preventing care or guard might check. But φυλαχὰν κατασχεῖν must, like the well known φυλακὴν ἔχειν of Herodotus, here be regarded as one phrase, equivalent to φυλάττεσθαι or rather φυλάττειν, to have a care, a watchful eye upon, to guard, check, prevent. The expression then depends, like λαβεῖν, on the principal verb of the sentence (on φράσειν, of v. 231,) and has φθόγγον for its object, in other words, φθόγγον is the immediate object of the verbal action still



inherent in the substantive *φυλαχάν*. Cf. Kühner's Gramm. § 553, Anm. 5.

*Ευριπίδης* *ἀραῖον*, curse-laden, calamitous, of direful import to the royal house. So Sophocles in *Medea*, v. 608, *σοῖς ἀραία γ' οὔσα τυγχάνω δόμοις*. "Cavere volebat Agamemnon, ne Iphigeniae forte dirae aut imprecationes exciderent, quae damnum essent generi suo illaturae." Schütz.

V. 238. *βίᾳ χαλινῶν τ' ἀναύδῳ μένει*, by violence and speechless (i. e., speech-preventing) force of bridle. These words are undoubtedly to be referred to the preceding sentence, as descriptive of the means, by which she was to be prevented from giving utterance to an imprecation on the royal house, or to any sound portentous of evil to those around. Thus Schütz, Humboldt, Voss, and others. But Schneider and Haupt, unwilling to suffer the new strophe to begin with the part of an unfinished sentence, connect the verse with what follows, thus making the dative expressive of the cause or reason of, her casting the pitiful glance at her immolators: "owing to, by reason of the violence done to her person and the speech-stifling force of the gag, &c."

*χαλινῶν*, "*frenorum*, h. e., vittarum seu veli, quo obvolveri jussit os filiae, ne ejularet." Blomfield.

V. 239. *κρόκου βαφάς*, the safron's dye or tint. What this dye or tint was or had reference to, the poet himself gives us no further information. Humboldt takes the same poetic liberty in an equally indefinite rendering of the line: "*des Safran's Tüinchung zu Boden giessend*, i. e., pouring the safron's dye upon the ground." The most obvious inference would be that this was the blood of Iphigenia, to which moreover the very same epithet is applied in verse 1092, *ἐπὶ καρδίαν ἔδραμε κροκοβαφῆς στάγων*. So Schneider and others. Schütz, however, cites Pers. 660 *κροκόβαπτον ποδὸς εὖμαριν* and the *κρόκεον εἶμα* of Pindar, and adds: "*κρόκου βαφαί* sunt velamenta croco tincta. Hoc loco antem villae seu infulae intelliguntur, Iphigeniae, ut hostiae, more solenni impositae." This opinion of Schütz is adopted by Bothe, Voss, Haupt and others, all of whom render: "dropping her safron-tinted fillets, veil or robe."

To establish the legitimacy of the peculiar use of *χέουσα*, which ordinarily designates the pouring of liquids alone, the Homeric *κατέχευεν πέπλον* of Iliad V. 734 is quoted. As regards the use of the word *βαφή*, its well established and ordinary significations are : 1st *the act of dipping*, e. g., either red hot iron into the water for the purpose of tempering it, or stuffs into colouring matter ; hence 2dly *the act or process of coloring or dyeing* ; and 3dly *the coloring matter or dye itself*. But of its ever being used to designate the *material or stuff* thus coloured or dyed, we have no example. The words of this sentence, therefore, taken each in its ordinary and legitimate signification, are decidedly in favor of the first rendering, and as the shedding of the victim's blood is a more indispensable concomitant of the sacrificial rite, than the dropping of the robe or fillets, (which by the way could scarcely have reached the ground from the altar), we see no reason whatever for adopting the second. It was after she had already been struck with the knife and when her saffron-tinted blood was already flowing, that she yet smote each of her immolators with a pity-wooling shaft from her eye, mute and lovely like a painted martyr-saint of later times. (In the whole of this description the poet seems to proceed upon the supposition of the actual immolation of the princess, and to be unacquainted with, or to ignore, the well known fable of a miraculous substitution.)

V. 241-244. *πρεπουσά θ' ὡς ἐν γραφαῖς, spectanda ut in tabulis*. To this the Scholiast correctly adds *διὰ τὸ κάλλος ἢ διὰ τὸ ἀφωγητεῖν*. "Muta erat Iphigenia, eademque venusta, atque adeo pictae similis." Blomfield. So the Germans say : "*bildschön*," "*wie gemalt*," i. e., artistically beautiful, charming like a picture ; "*reizend als im Kunstgemälde*" (Voss), and Euripides Hecuba v. 564 has *στέρνα, ὡς ἀγάλματος, κάλλιστα*. Whether the poet here makes any allusion to actual works of art commemorative of this event, and existing in his time at Athens, is a matter of uncertainty, though not impossible.

*προσεννέπειν θέλουσ', haud secus ac si principes sacrificantes*

*alloqui vellet*, quod tamen ei non licebat.—*ἐπεὶ πολλάκις πατρός, κ. τ. λ.* “hoc ideo additur, ut appareat, quo modo Iphigenia familiariter adspicere principes Graecorum, quasi allocutura, potuerit: non ignotos enim compellasset, cum saepe in patris coenaculis opiparis post coenam, ad quam illi duces invitati essent, patris jussu cantasset.” Schütz. The object of *προσεννέπειν* is here again left indefinite and to be inferred from what proceeds. There is, moreover, manifestly an ellipsis in the sentence, which must be supplied in order to give *ἐπεὶ* its proper force: desiring (once more) to address (sc., the chieftain-friends of her royal sire), as often she had done before, when in her father’s sumptuously furnished banquet-halls, she had delighted them with songs.

*ἔμελψεν* is the reading of the Glasgow edition, of Schütz, Blomfield and others, instead of the older and unintelligible *ἔμελθεν* and *ἔμελλεν*. This Hermann has again unnecessarily emended into *ἔμυχθεν*, which led Humboldt into the error of translating: “Verlangend noch, wie sonst, nach Anrede, weil sie oft im Männergemach des Vaters versammelt einst weilten.”

V. 244–246. *ἀγνὰ δ’ . . . ἐτίμα*. The *δέ* is here again equivalent to *γάρ*. Cf. Note to v. 185.—*ἀγνὰ* is the common and most ancient lection, which Schütz and Blomfield after him have corrupted into *ἀγνῆ*, in order to make it agree with *αὐδῆ*. This is entirely inexcusable. The nominative by far preferable; and of the two adjectives *ἀγνα ἀταύρωτος* we may either take one substantively, as Schneider suggests, or both may be regarded as synonymous epithets belonging to the subject, (“she,” or “the maiden”) to be supplied from the context. Nor is there any need of changing the universally adopted *αὐδῆ*, “with her voice,” into *Ἀιδῆ*, “by her death,” as Hermann would have it, who (together with Humboldt) misapprehends the meaning of the sentence altogether, by referring it to a willingness on the part of Iphigenia to die for the purpose of winning glory for her father under the walls of Troy, when it manifestly is nothing more than an expansion of

the previous lines, by which the poet intends to account for her frequent singing in the paternal halls. The cause of this was, as he informs us, nothing more or less than her fondness for celebrating with her voice the happy lot of her beloved father, whose life was one of perpetual merriment and regal splendor.

*ἀταύρωτος*, *virgi expers*, *ἄζευκτος*, *παρθενεική* (Schol.), the unmarried one, spotless virgin.—*τρετὸςπονδον* *πολλὰς* *θυσίας* *ποιούντα* *καὶ* *εὐωχίας* *καὶ* *συμπόσια* (Scholiast). The word strictly signifies: "having, affording, or abounding in, the third libation," which it was customary to pour to Jupiter *Σωτήρ* at banquets and other convivial entertainments. The life, therefore, that could at any time afford a third libation might from the stand-point of the ancients be called a *blessed* one, either (as the Scholiast indicates) from the material consideration of its abounding in banquets and symposia, which even philosophers regarded as one of the causes of felicitation, or else because such a life was under the immediate protection of Jupiter *Σωτήρ*, to whom that libation, under the name of *τρίτος κρατήρ*, was dedicated, and after which he himself was called *Ζεὺς σωτήρ τρίτος*, Suppl. v. 27. Blomfield shows by a quotation from Antiphanes, that during this libation it was customary to have a paean sung, and it was perhaps this consideration that induced Haupt to render *τρετὸςπονδον* by: *dum tertia fiebat libatio*, not without considerable plausibility.

*φίλως ἐτίμα*, "she was wont to celebrate with alacrity, she loved to celebrate, was fond of doing so."

V. 247. *τὰ δ' ἐνθεν*, "interpretor, *quae inde secutura sint*, (ut saepe apud Aristotelem *τὰ ἐντεῦθεν* sunt, *quae inde sequuntur*) ut his verbis contineatur suspicio quaedam de Agamemnonis fortuna." *The consequences of this act* (with reference to the fate of Agamemnon, namely) *I neither know nor venture to relate.*" This is most probably the meaning. It may, however, also be rendered: *quae secuta sunt seu quae inde facta, neque vidi neque dico*, with reference to the further particulars of the sacrifice. These the chorus neither saw nor was willing to relate, either because

they were out of place here, or as the Scholiast suggests *διὰ τὸ ἀπάνθρωπον εἶναι τὴν σφαγὴν*. A graphic description is furnished by Euripides Iphig. Aulica v. 1390, seqq, and another by Lucretius De Rer. Natura, Lib. I. v. 84.

V. 249. *δίκα δὲ . . . τὸ μέλλον*. This passages has been interpreted in various ways: "Justitia autem iis, qui mala perpassi sunt, seram ex damno sapientiam appendit." Schütz. "Justitia illis, qui mala passi sunt, futura adducit, ut cognoscant." Wellauer. "Justitia illis, qui mala perpassi sunt, hoc tribuit, ut inde discant." Blomfield. "Auch Dike wägt traun den Leiderduldenden Belehrung zu für künftig," i. e., "and Diké too deals surely out to those who suffer, instruction for the future." Voss.—*τοῖς μὲν πεπονθόσι ἡ δίκη δίδωσι τὸ μαθεῖν. Δίκην γὰρ δόντες μανθάνουσι τὸ μέλλον*. Scholiast. We omit many others that are even less in accordance with the context. If we examine the passage closely, it will appear that *τὸ μέλλον* must here necessarily be taken as the object of *ἐπιρρέπει*. It signifies either the *future generally*, or else *the allotments of the future, future destiny* as ordained by Jove; and this is the sense in which the Scholiast seems to have regarded the word, when in v. 245 he explains it by adding: *τὸ πεπρωμένον φανερόν ῥξει*. It is likewise evident from the position of *μαθεῖν*, that it is grammatically dependent on *παθοῦσεν*, and that it here may be considered as = *ὥστε μαθεῖν*. This construction will give us a sense in perfect harmony with what precedes, and the transition to what follows will likewise be natural and easy. The chorus then wishes to say: "The consequences of this act, however, I have not yet lived to witness, nor do I pretend to say what they will be." At all events, the prophecies of Kalchas will not be unfulfilled, and Diké will mete out (*ἐπιρρέπει* for the fut. *ἐπιρρέψει*, lit. "will weigh out") with even hand their future lot to them (i. e., to the immolators of Iphigenia and to Agamemnon especially) at least, who suffer to learn wisdom (whom sad experience is to teach what's right). But to foreknow this (future lot), and what its end will be (*ἢ λύσις*), I bid farewell to that (let that go to the Deuce!); 't were equal to the lamenting it beforehand."

As a grammatical peculiarity of the passage, the *μέν solitariū* after the demonstrative *τοῖς* deserves to be noticed. The adversative *δέ*, which ordinarily follows *μέν* as its correlative, is here omitted, or rather the entire adversative clause, to which *δέ* would belong, is suppressed and must be mentally supplied. Hence *τοῖς* becomes emphatic by its connection with *μέν*: *to them at least* Dikè will weigh out, etc. Whether it will do so to the others, I am not sure, or: to others perhaps not. Cf. Kühner's Gramm. § 734, 2.

V. 251. This verse has been one of the most corrupt and difficult passages in the entire choral ode. The text of the different Mss. varies enormously and savors of interpolations. In the Farnesian Codex, one of the oldest and most important, the words *τὸ δὲ προκλύειν* are entirely wanting, which led Elmsley and Blomfield to the hasty conclusion that they were to be rejected as a gloss. Hence Blomfield connects *τὸ μέλλον δ' ἐπεὶ οὐ γένοισ' ἄν λύσις προχαιρέτω*, without, however, giving any satisfactory explanation of the sense he intended to convey. Nay, his "*futura vero sciscitari, quandoquidem horum nullum est effugium, valeat!*" is a contradiction of his own text, in which he has rejected the very word (*προκλύειν*) that still forms a part of his translation. The difficulty, therefore, does not lie in *τὸ προκλύειν*, which is not only found in all the Mss., except in the one, mentioned above, (where its omission may be regarded as accidental,) but is absolutely indispensable to make any sense whatever of the passage. But the words that intervened between *τὸ προκλύειν* and *προχαιρέτω* were so corrupt as to be entirely unintelligible. They are: *ἐπιγένοισ' ἄν κλύσις* (or *ἀνκλύσις*); in others *ἐπεὶ γένοισ' ἄν ἢ λύσις*. I omit mentioning the conjectures and emendations of the various editors. The most common was: *τὸ δὲ προκλύειν, ἐπεὶ γένοισ' ἄν ἡ λύσις, προχαιρέτω*. It was Hermann who in his note to Humboldt's translation first proposed to reject *ἐπεὶ γένοισ'* altogether as an interpolation, and to read *τὸ προκλύειν δ' ἡλύσιν προχαιρέτω, voraus das Ende zu vernehmen sei wir fern!* (Humboldt) "*Far be it from me to learn the end beforehand!*" and in his late edition (i. e. his posthumous Aes-

chylus) he still retains this reading. Bothe and Schneider both agree with Hermann in regarding the ἐπεὶ γένοιντ' as hurtful to sense and reason both; but they retain the λύσις of the Mss., not without propriety. Schneider has: τὸ δὲ προκλύειν ἢ λύσις προχαίρετω, "to learn this (i. e. future destiny) before the solution (of the plot), farewell to that!"—The ἢ in this reading denotes a comparison of time in connection with the πρό of the verb προκλύειν, and is equivalent to the more common πρόσθεν ἢ or πρὶν ἢ *sooner than, before*. Bothe, finally, reads τὸ δὲ προκλύειν, ἢ λύσις, προχαίρετω, *praescire autem quae sit solutio*, i. e. *finis harum rerum, valet*!—an emendation which not only offers us the simplest grammatical construction, but approximates more closely than any other to the original form of these obscure words as they are presented by the Mss. It is on this account, that I am inclined to give it a place in the text in preference to Hermann's. The λύσις=the *solution*, as it were of this intricate problem, the *dénouement*, as the French would say, of these events, the *end* of these things.

V. 252. τῇ προστένειν ὁ γὰρ προγινώσκων τὸ μέλλον(=πεπρωμένον) καὶ προστενάζει. Scholiast.—ἴσον may either be taken adverbially (=ἴσως or ἴσα), as it often occurs in Homer and in all the Attic writers, with the dative, in the sense of "like, as well as": "Farewell to that, i. e., the foreknowledge of the future, as well as (and likewise) to premature lamenting." Thus Schneider. Or perhaps better, ἴσον is here an adjective, δέ=γάρ, and the clause assigns the cause or reason for the preceding προχαίρετω: *tandundem enim esset gemituum anticipatio*. The verb προστένειν in the sense of "lamenting, groaning beforehand or prematurely," occurs in Prometh. v. 695 (Ed. Tauchnitz): πρόγε στενάζεις, καὶ φόβου πλέα τίς εἶ.

V. 253. τορὸν =φανερὸν, *clare*:τὸ πεπρωμένον φανερόν ἔξει. (Schol.). This passage has been hideously mutilated by the commentators. Schütz corrupts it into ξύναρθρον αἵταις, *clare enim omnia evenient noxis convenientia*, quod ad noxam Agamemnonis ex immolatione filiae contractam pertineret." Hermann conjectures αὔγαῖς for αὔταις, in accordance

with which Humboldt renders: “*Und sicher kommt es dem Tag entsprechend*, i. e. and surely it will come, coinciding with the day,” i. e. on the very day (of its prediction). Wellauer reads *σύννορθρον αὐγᾶς*, *simul cum matutinis diei radiis*. Blomfield after Guelf. Ald. Rob. Turn. and Stau-ley: *σύννορθρον αὐτᾶς*, referring *αὐτᾶς* to the predictions of Kalchas, the *τέχνη* of v. 248. This reference, however, is far too remote. I prefer to adopt the *σύννορθρον αὐτᾶς* of Flor. and Farn., which the glossa to Farn. correctly explains by *συνηρμοσμένον βοᾶς καὶ θρήνοις*.—*σύννορθρον*, better than the unintelligible *σύννορθρον*—*connexum, consonum, congruens*: “*metaphora ab ossium junctura sumpta*” (Blomf.). “For it, i. e. the dark lot of the future, will come distinctly (will manifest itself clearly), accompanied by sounds of wail (*zusammenstimmend mit Klagetönen*—Schneider).” The chorus therefore means to say, that he desires not to learn beforehand and prematurely the precise nature or the details of the *πεπρωμένον* of Agamemnon. Of one general fact, however, he feels assured, which is, that it will be a mournful fate, and that its arrival will be distinctly announced by the voices of lamentation and distress with which it will be attended.

V. 255. *τάπτε τούτοιςεν*: either “after these events, subsequently, thereafter, *quod futura attinet*,” or else “besides, after all, in other respects.”—*εὐπραξίς*=*εὐπραγία* (Scholiast), or according to Photius the *εὐπραγία* of the later Greeks: *secundus rerum exitus*. The propriety of the use of this word has been questioned by Lobeck ad Phryn. p. 501, and Schneider too suggests the substitution of *εὐπρύξις*. “Sed *εὐπραξίς* defensum est in Parisina editione Thesauri Stephani in v. *εὐθεράπευσίς*.” Hermann.—The chorus here simply expresses the hope, that Agamemnon, after having suffered the inevitable consequences of this deed, might yet be happy and prosperous. “May then at least thereafter be prosperity, or may then at least in other respects the lot of Agamemnon and his house be still a happy one.” We have here to supply a dative of the remote subject: “May there be,” (sc. to Agamemnon), &c., i. e. “may he have,” &c.



V. 255–257. ὥς . . . ἔρκος. Many of the older commentators, and among the more recent Blomfield and Bothe have fallen into the egregious error of applying this language to the old men of the chorus: “Senes de semet ipsis loquuntur,” says Blomfield. The prologue of the Persae is cited in support of this opinion, and, sure enough, the Scholiast gives likewise as an explanation of the words μονόφρουρον ἔρκος· ἐπειδὴ μόνοι γέροντες ἐφύλασσον τὴν Ἑλλάδα. Hinc illae lacrymae! But no one will pretend to claim infallibility for the Scholiast, who certainly is mistaken here. The chorus is composed of subjects, to whom no power could have been delegated by their absent master, and who, at all events, could never have been guilty of the stolidity of using such unbecoming, boastful language in the presence of their advancing queen; to say nothing of the inconsistency of the poet in making the same old men, who in v. 82 complain of the utter imbecility and helplessness of age (calling themselves but an ὄναιρ ἡμερόφαντον), appear here in v. 246 at once transferred into the μονόφρουρον ἔρκος of the state! Klytemnestra was the sole representative of the royal power in the absence of her husband, as the next following verses conclusively show, and to her alone the epithets of this sentence can with any sort of propriety be applied.—ἀρχιστον is by the Scholiast correctly made= συγγενικόν, *cognatum*, the “nearest relative” of Agamemnon, not *proximum* in a local sense, much less *Argis natum* or *Argivum*, as those who apply this passage to the chorus would have it. Thus Herodotus V. 79 has οἱ ἀρχιστα in the same sense, and Euripides Troad. V. 48 τὸν γένει ἀρχιστον πατρός. The *locality* of the approaching queen is already sufficiently pointed out by the demonstrative τόδ’: As most earnestly desires that (yonder) nearest relative of his (i. e. of Agamemnon), sole-watching bulwark of the Apian land.”

The Ἀπία γαίη of Aeschylus, also called Ἀπία simply, is a name of the Peloponnesos, and more particularly of Argolis, and is derived from Ἀπις, an ancient fabulous king of that region. This must carefully be distinguished from the ἀπία γαίη of Homer, Il. I, 270; Odyss. VII, 25, and id.

XVI, 18, which, as Buttmann (Lexilogos Vol. I p. 67), has shown, is derived from the preposition *ἀπό*, and signifies “the distant land.” So does the *τὴν ἀπείαν γᾶν* of Sophocl. Oed. Cql. v. 1668 (ed. Wunder), where the Scholiast correctly explains by *τὴν μακρὰν καὶ ἀπωθεν οὔσαν*. But there is not only a difference of origin, but also a difference of quantity in these words, the Alpha of *Ἀπία* being long, whilst that of *ἀπὶ* is short. Blomfield in his note to this passage not only confounds the proper name and the general term, but the very passages, which he cites, all go to prove the opposite of his assertion. The remark of the Schol. Ven. would be correct, if applied to our passage or to Soph. Oed. Col. 1298, but to Il. I, 270, or to any other place in Homer, where *ἀπὶ* occurs, it is a blunder, such as Scholiasts have often made. So it would be to Oed. Col. 1668, quoted above. In opposition to the Schol. Ven. I advance Hesychius to Odyss. VII, 25, who interprets the *τηλόθεν ἐξ ἀπείας γαίης* by *ἀλλοτρίας, ἢ ξένης, ἢ μακρὰν οὔσης*. Just so Strabo, p. 371; and Eustathius to Iliad III defines: *Ἀπία δὲ γῆ κἀνταῦθα, ὡς ἐν τῇ ἀ βραχυδίᾳ ἢ ἀπο ἀ φ ε σ τ ὤ σ α, καὶ ἀ λ λ ο π α δ ῆ, καὶ ὡς ἂν εἴποι τις Ὀμηρεὺς τηλοῦ ἀπὸ Τροίας· κατὰ δὲ ἄλλους φάναι ποιετής, ἢ τηλουρός. οἱ μὲν νεώτεροι τὴν Πελοπόννησόν φασιν ἀπὸ τινος Ἀπιδος ἢ Ἀπειως.* With respect to the proper name “*Apis*,” its origin and quantity, Hermann ad. Oed. Col. 1298 (ed. Wunder) remarks: “*Rex fuerat Peloponnesi, a quo tota Peloponnesus nomen Apiae terrae accepit. Ex iis quae de eo rege Aeschylus Suppl. 260 seqq. (ed. Tauchnitz) refert, intelligitur nomen illud τὸν ἡπιον (“the kind, gentle one”) significare, fabulamque illam ad vitae humarioris cultum in illis locis introductum spectare. Simul apparet magis cum ea nominis derivatione productionem primae syllabae adjectivi Ἀπιος, quae tragicis usitata est, quam correptionem, quae Epicis placuit, convenire.”*

V. 258. To this and the five subsequent verses we find *ἄγγελος* prefixed in the codices Guelf. Bess. Flor. and by the *secunda manu* of Cod. Medic.; the same in the printed editions Ald. Turn. Vict.—The Codex Farn. has *ἄγγελος*

φύλαξ, and Robertellus φύλαξ simply. "Ineptissime!" says Schütz correctly, who adopts Stanley's substitution of the name of the chorus. But this even is unnecessary. These verses are so closely linked to the conclusion of the ode, that it would be absurd to attribute them to any one but to the chorus. Roused from his melancholy musings on the probable destiny of the royal house by the approach of the queen, and mindful of the duties of loyalty, he respectfully advances to meet her, saluting her with his *ἤκω σεβίζων σὸν κράτος*! "With reverence I approach your majesty!" The change of measure from the intricate windings of the strophe to the precise and stately marching matter-of-fact Iambics of the dialogue is in keeping with the change of subjects and has an admirable effect. It is this transition undoubtedly, that misled the copyists and earlier editors, who saw not its necessity, into the absurd error of attributing these verses to another personage.

V. 259. The word ἀρχηγός (also ἀρχηγέτης, from ἀρχή & ἡγέομαι) commonly signifies "author, originator, founder, progenitor," &c. So Epist. ad Heb. c. 2, v. 10 τὸν ἀρχηγὸν τῆς σωτηρίας; here, however, it is "leader, chief, sovereign," as in Eurip. Iphig. Taur. 1304 ἀρχηγὸς χθονός, and Troad. 1258 ἀρχηγοὶ στρατοῦ. Cf. Blomf. Gloss. p. 250.

V. 260. The term ἀρσενος may either be taken as an adjective agreeing with θρόνου, *orbato virili solio*, "wenn verwaiset steht der Männerthron" (Humboldt), or perhaps better as a substantive governed by ἐρημωθέντος, *throno a viro vacuo relicto*. So Eurip. Hec. 883 πῶς γυναιξιν ἀρσένων ἔσται κράτος, and id. v. 1017 ἀρσένων ἐρημία. Klausen infers from Odys. VI, 303, seqq., that both the king and the queen had each a separate throne, and then the vacancy here expressed would apply to one of them only: "the male, (i.e., husband's) throne." But the fact in question is not sufficiently established, and the correctness of such an inference from the above passage of the Odyssey may justly be questioned. The Scholiast too assumes one throne only. His remark to ἐρημωθέντος is: ἡγουν ἐρήμου καταλειφθέντος, ὡς ἀποδημοῦντος τοῦ βασιλέως· παρόντος μέντοι οὐ δεῖ

*συντυγχάνειν αὐτῇ*. To this may be added, that *θρόνος* in Homer does not necessarily mean a "seat of power or throne" in the present acceptance of the term, but more generally a "chair, arm-chair, fauteuil"; its restricted signification is post-homeric.

V. 261. *εἴ τι κεδνόν* is the conjecture of Auratus, adopted by Blomfield, and likewise preferred by Hermann to the more common *εἴτε κεδνόν*. The latter is found in all the Mss., except in the Medicean (the best), where, as Hermann remarks, the last letter of *εἴτε* is an "ε" *e correctione*. In defense of the *εἴ τι* Hermann says: "Est id aptius, licet defendi possit *εἴτε*;" and Blomfield: "Sensus non est, sive audisti sive non, sed potius, Lubens discam num audieris necne."—The word *κεδνός*, when said of news, is the opposite of *καχός*, and—"favorable, lucky, good." Thus Blomf. and Passow. But its primary signification is "careful, discreet, reliable, faithful;" and in a passive sense generally "that on which care is expended (from *κίδομαι*), dear, venerable, respected"; hence, when said of intelligence, it may mean "carefully ascertained, sure, reliable." This is the sense, in which Humboldt takes it, and probably the true one here.

In v. 262 *πῶς δῆτ' ἄν εἰπὼν κεδνὰ τάληθ' ἔχουσιν*, it appears to be the same, but in v. 648 it is opposed to *καχός*.—That the participle *πεπυσμένη* has here an active or rather middle sense, it is scarcely necessary to remark, it being a general rule of Greek Grammar, that the form of the perf. and pluperf. passive, as well as that of the present and imperf., is identical with the same tenses of the middle. Cf. Rost's Greek Gramm. p. 568.

V. 262. *εὐαγγέλοις ἐλπίζουσιν* may either be: "with hopes excited by good news, or with hopes that are the messengers of good tidings," "*spes quae bona nuntiant*," as in Euripides Phoen. 1224 *ἐξ εὐαγγέλου φήμης*; or lastly, it may = *εὐαγγελίας ἐλπίζουσιν*, "in hopes, in expectation of good news," as Eurip. Med. 1010, *δόξης δ' ἐσφάλην εὐαγγέλου*, where Wunder makes *δόξα εὐάγγελος* = *δόξα ἀγαθῆς ἀγγελίας*. The last rendering (undoubtedly the true one here) is adopt-

ed by Schütz, Humboldt and also by Kühner, who (*Ausf. Gramm.* § 473. Anm.), after citing a number of parallel passages, justly remarks: "This mode of construction sets forth in an ingenious manner the intimate union subsisting between the substantive and its attributive modifications. It is moreover characterized by a certain boldness and elevation of expression, which are truly poetical. Hence its frequent occurrence in Tragical and Lyric poetry, while in Comedy and in Prose (with the single exception of Herodotus) it is rarely found." The passage is elegantly given by Humboldt:

"Ob sichere Botschaft spähend, oder ungewiss  
Du erst in froher Kunde Hoffnung opferest,  
Vernähm' ich gern."

If certain news desecring, or uncertain yet  
Thou erst in hope of glad despatch dost sacrifice,  
I'd gladly learn.

But why should the queen offer sacrifices, if she was not certain that the news were favorable? To this Stanley replies: "Etiam in re incerta et dubia sacrificabant *εὐαγγέλια*," in proof of which he cites the language of Klytemnestra in v. 578, and the Scholiast's note to Aristoph. *Equit.*—*ἔθον ἦν τοῖς ἐν ἀργυαῖς ἰσταμένοις θεοῖς ἐπὶ ταῖς ἐρχομέναις ἀγγελίαις θύειν, ὡς ἂν εἰ ἀγαθαὶ εἶεν, ἐπινεύσαιεν ταύταις, εἰ δὲ τοῦναντίον, ἀποτρέψαιεν.*" The standing expression for this religious act was *εὐαγγέλια θύειν*, concerning which cf. Spanheim's note and Kühner's *Gramm.* § 547, 2. The verb *θυηπολεῖν* is here equivalent to *θύειν*, as in Eurip. *Electra* 665, *ἐνθ' θυηπολεῖ θεοῖς*, and id. v. 1134 *οὐ πόσις θυηπολεῖ Νύμφαισιν*.—The adjective *εὐφρων* may either be *lubens*, I should be glad to hear, or perhaps better *benevolus erga te*, as Blomfield has it, i. e., I your friend, or with friendly intentions, I should like to learn. By the phrase *οὐδὲ σιγῶσθ φθόνος, neque tamen tacenti (tibi) invidia*, the chorus means to say, that he deferentially submits it to the pleasure of the queen, either to communicate the intelligence in her possession, or to keep it to herself, as she had a right to do. Hence the Scholiast correctly: *εἰ μὴ θέλεις εἰπεῖν, οὐ μεμφαίμεν ἂν*.

V. 264–265. *παροιμία παλαιὸς λόγος*, Schol. The ancient proverb seems to have been *γένοιτο καλὴ ἡμέρα, ὥσπερ ἡ νύξ*, as would appear from the Scholiast. This originated in the general opinion of the Ancients, that night was the mother of day. So Hesiod Theog. 123, *ἐκ Χάος δ' Ἐρεβός τε μέλαινά τε Νύξ ἐγένοντο, Νυκτὸς δ' αὖτ' Αἰθήρ τε καὶ Ἡμέρη ἐξεγένοντο*; and Thales in reply to the inquiry, which was first in the order of origination, night or day, is reported to have said: "Night is older by one day." The term *εὐφρόνη*, lit. "the propitious, kindly, friendly one," is euphemistic, and particularly frequent in the later poets, instead of *νύξ*, with which the Greeks associated the idea of darkness and of terror. To this cosmological conception in regard to the precedence of night may perhaps be referred the custom of the Athenians to compute the commencement of their day from the eve or sun-set of the preceding (Aul. Gell. iii, 2.), a custom, which seems to have been pretty generally prevalent among Barbarous nations even. So Caesar with reference to the Gauls (Lib. vi, c. 18) remarks: "Dies natales, et mensium et annorum initia sic observant, ut noctem dies subsequatur;" and Tacitus of the Germans (Germ. c. 11.): "Nec dierum numeros, ut nos, sed noctium computant." Cf. Blomfield. In the Germanic mythology we likewise find a myth similar to that of the Greeks. According to the Edda, *Nôtt*, the daughter of Noervi the *joetunn* (i. e. the giant), black and swarthy, like all her race, bore to Dellíngr, the last of her husband's and of Odin's race, a son *Dágr*, of light complexion and fair, like all his paternal progenitors. Cf. Grimm Deutsche Mythol. c. 16.

The optative *γένοιτο* may here either be regarded as expressive of a wish, in the sense *εἴθε (εἰ γάρ) γένοιτο!* "An harbinger of gladness may this morning's light be born of mother night, as saith the ancient saw!" Or it may be made=*γένοιτ' ἄν*, to denote an indefinite possibility, and then the passage would read: "The rosy morn, as goes the saw, may indeed (*μὲν*) become (as it generally does,) a messenger of joy from kindly mother night, but this time

you will learn (πεύσει δὲ)'' &c., &c. This construction has the advantage of admitting the usual antithetical force of μέν and δέ, and the comparison thus instituted between the blessings, which morning ordinarily and of itself brings, and the preëminently joyful news, which this particular morning is expected to announce, adds greatly to the exaltation of the latter. Cf. Kühner's Gramm. § 466, b ; and § 467, 2.

V. 266. The construction μεῖζον ἐλπίδος κλύειν deserves to be noticed more particularly. In the first place, we have here a peculiar form of comparison, of which the second member is not, as is ordinarily the case, a simple term, like the first, but of a complex nature, containing an entire sentence compressed in one substantive, which, as usually, is put in the genitive after the comparative. Thus Herodotus says of the Pyramids, that they are λόγου μέζονες i. e., *grandiores quam ut oratione explicari possit*, when he might equally correctly say (ἦσαν . . . αἱ πυραμίδες) μέζονες, ἢ λέξαι λόγῳ. So Eurip. Suppl. 854 has κρείσσον', ἢ λέξαι λόγῳ, τολμήμαθ', and Hec. 1089 κρείσσον', ἢ φέρειν, κακά, *graviora quam quae ferri possint*; or with the opt. and ὥς: μέζονες, ἢ ὥς τῷ λόγῳ τις ἂν εἴποι. In the same way Sophoc. Oed. T. 1339 has ἐμοὶ ἔργ' ἐστὶ κρείσσον' ἀρχόντης εἰργασμένα, *atrociora admisi scelera, quam quae suspendio lui possint*, as Brunck correctly explains, and in v. 1349 of this play our poet has again ὕψος κρεῖσσον ἐκπηδήματος, *altitudine majus quam quod transiliri queat*. Cf. Kühner's Gramm. § 751. The second point is that κλύειν is dependent, not on μεῖζον, but on ἐλπίδος, or rather on the complex verbal notion involved in it. The infinitive after abstract substantives denoting an affection of the mind, is a common construction in Greek, but the substantive ordinarily stands in connection with εἶναι or γίγνεσθαι, so as to form one verbal expression with it, e. g. Eurip. Orest. 770 μολόντι δ' ἐλπίς ἐστι σωθῆναι κακῶν; and Alcest. 304 οὐτις ἐλπίς ἦν (sc. μοι) ἄλλα φυτύσειν τέχνα. Cf. Kühner's Gramm. § 641, c.—The entire expression μεῖζον ἐλπίδος κλύειν would therefore be = μεῖζον, ἢ σοι ἐλπίς ἐστι, κλύειν, or μεῖζον, ἢ ὥστ' ἂν ἐλπίσαις κλύειν,

“greater than (is your) hope to hear, greater than you could expect to hear.”

V. 268. *πῶς φῆς*; *Quid ais*? “Formula diffidentis et re improvisa perculsi.” Cf. Eurip. Hel. 471 *πῶς φῆς*; *τὴν εἰπας μῦθον*; *αὐθὶς μοι φράσον*! and Phoen. 915 *τί φῆς*, *τὴν εἰπας τόνδε μῦθον*, *ὦ γέρον*; So also Aeschyl. Choëph. 714 *ὅπως*; *λέγ’ αὐθις*, *ὥς μάθω σαφέστερον*! where Valckenaer proposes to put the more usual *πῶς φῆς* in place of the *ἢ πῶς*; *τί πῶς*; and *ὅπως* of the different editions.

*ἐξ ἀπιστίας*, *prae incredulitate*, i. e. what you have said just now is so incredible, that I no longer know what you really did say: “Adeo incredibilia sunt, quae narras, ut audita audivisse mihi non videar.” Schütz.—The preposition *ἐξ* may here denote the *reason*, *consequence*, and *ἀπιστίας* may be taken in a passive sense: *incredibility*.

V. 269. To *Τροίαν Ἀχαιῶν οὔσαν* we supply *φημί* from the preceding verse. The *verba declarandi* *λέγω*, *φράζω*, *φημί*, &c., are commonly construed with the infinitive, and with the participle only by way of exception. Hence *οὔσαν* = *εἶναι*. Kühner’s Gramm. § 658, Anm. 3, b.

V. 270. *χαρὰ μ’ ὑφέρει*, *x. τ. λ.* Tears as the result of sudden joy are often mentioned by the Greek poets, as, e. g. below, v. 527, and v. 573; Sophoc. Elect. 1212 *γεγηθός ἐρπει δάκρυον ὀμμάτων ἀπο*; id 889 and 1294; Homer Odys. xix. 471 *τὴν δ’ ἄμα χάρμα καὶ ἄλγος ἔλε φρένα*, where Eustathius incorrectly attributes this verse of Aeschylus to Sophocles. The much admired *δακρυόεν γελάσασα* of Iliad VI. 484, and the *κλαυσίγελως* of Xenophon are likewise in place here.

V. 271. The sentence to which *γάρ* serves as an explanation is here, as often, omitted, and to be inferred from the context: *yes I see, for*, &c. Kühner’s Grammat., § 754.

*κατηγορεῖν* is not the logical *praedicare*, *attribuere*, as Casaubon and Spanheim would have it here, but its ordinary signification “to accuse, argue,” taken in a good sense is preferable. In the same manner we use the English word to *betray*, i. e., to *indicate*. So Sept. adv. Theb. 406 *ἡ γλῶσσ’ ἀληθὲς γίγνεται κατήγορος* and Soph. Ajax 885, when in



reply to the enquiry, by whose hand Ajax had fallen, Tekmessa says: "By his own, it's evident," and adds as proof *ἐν γὰρ οἱ χθονὶ πηκτὸν τόδ' ἔγχος περιπετὲς κατηγορεῖ*. The verb taken in this sense, comes under the category of those verbs, the activity of which gives rise to an immediate (sensuous or intellectual) perception, and which in Greek are regularly construed with the *participle* and with the infinitive only by way of exception. Cf. Kühner Gramm. § 658. The order is: *ὄμμα γὰρ κατηγορεῖ σου ἐδ' φρονοῦντος*, "your eye betrays your friendly sympathy."

V. 272. I adopt the punctuation *τί γὰρ*; suggested by Schütz and applauded by Hermann, in lieu of the more common *τί γὰρ τὸ πιστ. κ. τ. λ.*—The formula *τί γὰρ*; expresses an emphatic question with reference to the language of another, to which some explanation is demanded, and is sometimes, as in this instance, followed by an additional question from the same speaker. It = the Latin *Quid ergo?* German *Wie so? Wie aber?* "How so? But how is this?" Cf. Soph. Oed. Col. 539, 542, 546, and Philoct. 1405. The chorus, not satisfied with the bare announcement of the intelligence received, wishes to know on what sort of evidence the truth of it rested, and resumes with reference to v. 260. *Quid ergo? an tibi hoc est certum hujus rei indicium?* The *τό* simply indicates, that the predicate *πιστόν* is the emphatic part of the sentence. Schneider, however, follows Robertellus in putting *τι* instead of *τί*, i. e., "and is there aught that's certain (reliable) a proof to you of this?" The *γὰρ* in question is frequently thus used in the sense of the German *denn* or of the Latin *nam*, to which the English *and—then*, or *and* simply, generally correspond, sometimes perhaps "pray (tell me)," rarely the ironical *scilicet*, "for sooth." So also *πῶς γὰρ οὐ*; "and why not?" in the affirmative answer, and *πῶς γὰρ*; or *πόθεν γὰρ*; "and how could I?" i. e., *minime*, "by no means!" in negative answers. In all these expressions, as well as in the optative *εἰ γὰρ, εἴθε γὰρ*, "if only! would that!" and in the frequent Attic *ἀλλὰ γὰρ*, there is an obvious ellipsis of the sentence, to which *γὰρ* serves to introduce either a *reason*

or an explanation, sometimes an objection. This ellipsis, or rather this contraction of two propositions into one, is particularly frequent in the Dialogue (in Plato and in the Drama), where the omitted clause may always be supplied, or rather inferred, from what precedes; although the stereotype character of these formulas does not always require us to render a strict account of each separate component, provided we give their equivalent (or something analogous to it) in English. The formula *τί γάρ*; has, however, sometimes also an argumentative force and = the Latin *quidni enim?* "How could I (you, he, &c.) do otherwise? or: Why not? To be sure!" Cf. Schneider to v. 1119 of this play. The language of the chorus, therefore, might be rendered: "And how could I do otherwise (than shed tears of joy)? Is the certainty of these a sign to you?" But this is not probable, and our other renderings make decidedly the best sense here. Cf. Kühner's Gramm. § 883, i; Rost Gr. Gramm. p. 739; Zumpt. Lat. Gramm. § 769, and Ast ad Platon. Protag. p. 136.

V. 273. *ἔστιν, it is*, i. e., *πιστόν*. The proof of what I communicated to you *is reliable*. The *τί δ' οὐχί*; the same as the more common *πῶς γάρ οὐ*; denotes a strong affirmation: "most certainly, why should it not be so?"

The *μὴ δολώσαντος θεοῦ* is correctly explained by the Scholiast: *εἰ μὴπω θεός με ἀπατᾷ*. The *θεός* here alluded to may either be Hesperiaistos or a *God* in general. "Dic-tum hoc est ex ea opinione, quae deos non potentia solum sed etiam sapientia mundum regere opinatur, neque a prudentia et calliditate hanc sapientiam discernit. Itaque *μηχαναῖς* agere dicuntur dii v. 635. Discernitur neque a violentia Deorum potestas, neque a comitate benevolentia, neque a calliditate sapientia." Klausen.

V. 274. The interrogative *πότερα* (or *πότερον*) always serves to introduce a double question and should properly be followed by an *ἢ*, *ἢ οὐ*, or *ἢ μὴ*, as the case may require. The second member of this compound question, however, is sometimes either entirely suppressed, or introduced by a different particle, which in this instance is the *ἀλλ' ἢ* of v.

267. Cf. Wunder ad Sophoc. Ajac. 452 and Kühner § 836. —ἐὺπειθῆ, or as Blomf. has it ἐὺπιθῆ, is here employed in an active sense “easily persuading, i. e., delusive.”—σέβειν, “to make much account of,” “attach importance to.” So Prometh. 526 σέβει θνατοὺς ἄγαν; Eumen. 651 πράγματ’ οὐ λαχὼν σέβεις id. 685. τὸ μὴ ᾔδειν σέβοντες ἐν διαιρέσει.

V. 275. The gen. φρενός may either depend on λάβοιμι or on δόξαν, without any material alteration of the sense. δόξα, an opinion in a subjective sense, hence one that is liable to be erroneous, a *fancy*, *delusion*.

V. 276. The formula ἀλλ’ ἦ is often used interrogatively, when the question is opposed to some thought present in the mind of the speaker, or when some objection is made in the form of a question. Thus by Plato *passim*. Here, however, it corresponds to the πότερα of v. 265. “Or did perhaps, on the other hand?” &c. Cf. Kühner § 835, 4.

There has been great confusion in regard to the true import of the word ἀπτερος of this passage, as well as of the Homeric expression τῇ δ’ ἀπτερος ἐπλετο μῦθος, which occurs in Odys. xvii, 57; xix, 29, xxi, 386; xxii, 397. The synonymous definitions of the later Greeks themselves are numerous, but vague and destitute of all logical precision. The Scholiast ad h. l. gives ἰσόπτερος, κούφη as equipollents. Hesychius makes ἀπτερα=ἰσόπτερα, ταχέα, ἡδέα. And again ἀπτερος· αἰφνίδιος, παρὰ Ὀμήρῳ. ὁ προσηγὴς ἡ ταχύς. Ἀισχύλος Ἀγαμέμνονι αἰφνίδιον. The Etymol. Magn. p. 133, 26, defines the ἀπτερος of Odys. xvii, 57 by ταχύς πρὸς τὸ πεισθῆναι, καὶ ἰσόπτερος. ἦ γάρ αὖ στέρησις δηλοῖ καὶ τὸ δμοιον καὶ τὸ ἴσον, οἷον ἀτάλαντος, ἀλογος. ἔνιοι δέ, οὐ παραπτάς, ἀλλ’ ἔμμονος. ἔνιοι δέ, ἀπτερον τὸ ἡδύ, ἄσμενον, ὀρθόν. And again on page 133, 34 the Etymologus explains the adverbial form ἀπτερέως (of Hesiod, Parmenides, &c.) by ἀφοφέςως. ταχέως. ἐτοίμως, ἀφροντίστως. οἱ δέ, ἀπροθύμως, ἐλαφρῶς. ἔνιοι δέ, ἡμελημένως. We must resort to the etymology of the word, in order to eliminate from this confused mass of definitions such as are legitimate. This leads us to two distinct significations with various modifications:—

1. With the Alpha Privative, of which *a*). “wingless, i. e. unfledged,” as Eurip. Iphig. Taur. 1096 ἀπτερος ὄρνις; and Herc. Fur. 1033 ἀπτερον ὠδίνα τέκνων (= ἀπτέρων ὠδίνα τέκνων).

*b*). “wingless, i. e., without wings,” as Aeschylus, Eumenid. 51, said of the Furies, ἀπτεροι γε μὴν ἰδεῖν; and Plato’s Phaedr. 256 (ed. Ast.), ἀνδρωπος ζῶων ἀπτερον.

*c*). “wingless, i. e., not accomplished by wings,” said of a flight, Aeschyl. Eumenid. 237, ἐπὲρ τε πόντον ἀπτεροῖς πωτήμασιν ἦλθον.

*d*). With reference to the passage from the Odyssey, “wingless,” i. e., οὐ παραπτὰς ἀλλ’ ἔμμενος, *non avolans*, “abiding, fixed, confined.” This signification, most probably the true one for Odyss. xvii. 57, admits of two interpretations of that passage. The one is: and the word to her was wingless, i. e., “her word was wingless, not a word escaped her lips,” where the ἀπτερος μῦθος is directly the opposite of the frequent Homeric ἔπεα πτερόεντα, “the winged words,” such as escaped with winged speed from the lips, to which also the φύγεν ἔρκος ὀδόντων is applied.—The other is: “the words (spoken to Penelope) were ἀπτερος, i. e., ἔμμενος in her mind,” she treasured them up, they escaped her not again.

2. The second signification of ἀπτερος (with the Alpha Copulative, after the analogy of ἀτδλαντος, &c.) is ἰσόπτερος, “winglike, winged,” in the sense of either: *a*) ταχύς, “swift, speedy”; or *b*) αἰφνίδιος, “sudden, unexpected;” or lastly *c*) κούφος, ἐλαφρός, fluttering, vague, uncertain, empty.” The remaining definitions of the Etymologus ταχὺς πρὸς τὸ πεισθῆναι, ἡδὺς, ἀσμενος, etc., are not supported by any examples, and are probably erroneous; certainly so, when applied to the Homeric expression above quoted, or to any passage of Aeschylus, where the word occurs. The meaning then of our ἀπτερος φάτις does not lie far off. It is either an *unfledged*, i. e., uncertain *rumor*, to which no credit is to be given, or else “a swift, sudden, vague, empty *rumor*.” Klausen’s ἀναδιδις φάτις, *praesagitio*, is a contradiction of terms and entirely inadmissible.—That the verb

*παιδεν* is here used in a figurative sense, "to fill, possess, satisfy, delight," as in v. 1654, it is scarcely necessary to remark. The verse is evidently closely linked to the last question of the chorus. "Since you discard the idea of placing any confidence in the fleeting visions of dreams, did then perchance some winged report possess your thoughts?"

V. 277. The adverb *κάρτα* may belong either to *νέας* or (perhaps better) to *ἐμωμήσω*. The queen considers the supposition of the chorus as a culpable reflection on her intelligence. "As of a young (or silly) girl you flout my mind," i. e., you place my judgment sarcastically on a level with that of a girl. In a similar manner, Prom. 961, *ἐχερτόμησας δῆθεν ὡς παῖδ' ὄντα με*. Cf. also below v. 466, and v. 1874.

V. 278. *ποίου χρόνου*, "within what time? i. e., when?" This is in accordance with the Greek idiom. The time, within which any thing is done, is regarded as the *substratum* of the action or event, and is regularly put in the genitive. So Herodotus 3, 134 *ταῦτα ὀλίγου χρόνου ἔσται τελευτάτα*. Sophoc. Oed. Col. 393, *βαυῶ κοῦχί μυρίου χρόνου, intra breve tempus*. The "quantum temporis elapsus sit, ex quo," of Blomfield, and the "Seit welcher Zeit" of Schneider are not satisfactorily sustained by any examples. Cf. Kühner, § 524, 2. The *καί* after the interrogatives *τίς, πῶς, ποῦ, ποῖος*, adds emphasis to the question, as Porson ad Eurip. Phoen. 1373 has shown. It may here be rendered by "pray, pray tell me," or by the *dic praeterea* of Blomfield. Cf. Soph. Oed. T. 772, 989, 1129; Ajax 1200; Trach. 314; Eurip. Hecuba 515, 1064, 1064, 1201; Hypol. 1171; Hermann ad Viger. p. 837.

V. 279. This genitive comes under the same rule as that of v. 269: "within this very night," &c. With respect to the Athenean method of computing time cf. note to v. 255. —*λέγω*, "I say, maintain, think."

V. 280. The *τόδ'* and *τάχος* of this verse belong together: *tam celeriter*. The accusative is that of the remote or intended effect, on which cf. note to v. 223–226. Instead of

*τάχος*, *celeriter*, the Greeks also say sometimes *κατὰ τάχος*. Cf. Kühner § 549, Anm. 3. In place of *ἀγγέλων*, Stanley would have *ἀγγέλλων* and Porson *ἀγγελῶν*, without improving the passage. The verb *ἐξικνεῖσθαι* properly signifies *pervenire*, i. e., "to arrive at, reach," and is usually followed by the accusative of the place without a preposition. So Eurip. Med. 678; Iphig. Aul. 1557 and in Homer invariably. Here, however, it = *advenire*, "to arrive, come," as Soph. Oed. Col. 349; Ajax 1043; Elect. 387; Aeschyl. Enmen. 923. "And who of messengers (i. e., what messenger) could come with such rapidity?"

V. 282. *φρυκτός* here designates the place where the fire-signal was kindled, "the signal-post, station." The *ἄγγαροι* were Persian messengers, stationed at certain distances from each other, always in readiness to convey the despatches of the monarch throughout the kingdom. The manner, in which this was done, is described by Herodotus 8, 98; Xenophon Cyrop. 8, 6, 9.

The reading of all the MSS. and early editions is *ἀγγέλου πυρός*. As, however, in the quotations of this passage by Suidas, by the Grammatics of the Etymologicum Magnum, p. 7, 16, and by Eustathius, p. 1854, 26, the word *ἀγγάρου* occurs, and that too for the purpose of its own explanation, its reädoption was recommended by Canterus and Wesseling, and it is now recognized, e. g., by Schütz, Blomfield, Hermann and others, as the primitive reading. Eustathius remarks: *λέξεις φανερώς Περσική. τοιοῦτον δὲ τὸ τῶν φανῶν. κυρίως δὲ κατὰ Αἴλιον Διονύσιον ἄγγαροι οἱ ἐκ διαδοχῆς γραμματοφόροι. οἱ δὲ αὐτοί, φησί, καὶ ἀστένδαι Περσικῶς*. It must be confessed, however, that the sense remains essentially the same, whether we adopt the lection of the MSS. or the emendation of Wesseling. Nay, a close inspection of the passages of the Grammatici might even give rise to the suspicion, that they copied the word (and perhaps the error) from each other.

V. 283. *Ἰδὴ μὲν κ. τ. λ.* Supply *ἔπεμψεν σέλας*, Mount Ida then was the first *φρυκτός*.—*Ἐρμαῖον λέπας*. Sophoc. Philoct. 1481 has *Ἐρμαῖον δρος*, to which the Scholiast

adds: *δύναται πάντα τὰ δρεα Ἑρμαία καλεῖσθαι, ὅτι νόμος ὁ θεὸς καὶ δρεῖος ὁ Ἑρμῆς. Ἔστι δὲ καὶ Ἑρμαῖον οὕτως ἐν Δήμῳ καλούμενον.* The word *λέπας* is defined *δρους ἀπόσπασμα*, i. e., "cliff, promontory," to be distinguished from *λεπάς*, a species of univalve muscle. Cf. Ammon. de different. vocabb. s. v. So Eurip. Herc. Fur. 120 has *πρὸς πετραῖον λέπας*, and Phoen. 24 *ἐς Κιθαιρῶνος λέπας*. The same word in the same sense occurs in Androm. 205; Rhes. 283, 918; Bacch. 666; Helen 1092.

V. 284. *πανόν* is restored by Casaubon from Athenaeus 15, p. 700: *πρότερος δὲ τούτων Ἀισχύλος ἐν Ἀγαμέμνονι μέμνηται τοῦ πανοῦ*, and adopted by the majority of editions. That it is the same, however, as the *φανόν* of the MSS. we learn from Photius, who derives it from *φαίνειν* "*κατα μεταβολὴν τοῦ φ.*" He defines it *δέσμη κληματίδων*, "a faggot, torch or brand" made of brushwood and adds *φανόν* as the more recent Attic form. The Scholiast to Aristoph. Pax 841 says, that both forms were used promiscuously by the Tragic writers: *φασὶ λέγειν . . . τὰς δὲ λαμπάδας τοὺς τραγικοὺς φανοὺς ἢ πανοὺς διὰ τοῦ π.* Euripides has *πανός* in Ion. 194; 1293, and in Alcm. fragm. XIII. The *φανόν* of Aristoph. Lysist. should, according to Photius, be *πανόν* likewise.

V. 285. *Ἀθῶν*, instead of the *Ἀθῶν* of the MSS., I adopt after Blomfield and Hermann, on the authority of Eustathius p. 858, who maintains that this adjective, being derived from *Ἀθως*, should be a perispomenon after the analogy of *ἡρωας*, *ἡρῶος*; *γάλως*, *γαλῶος*, &c. That mount Athos was sacred to Jove, and that the god was thence called *Ζεὺς Ἀθῶος* by some, by others *Ζεὺς Ἀθῶος* (or *Ἀθῶϊος*) we learn from the same author (cited by Hermann). It was properly the extreme summit of the promontory Akte or the peninsula Chalcidice and is now called Agios Oros or Monte Santo. Sophoc. Thamyr. fragm. 8 has *θρηῖσαν σκοπὴν Ζηνὸς Ἀθῶου*.

V. 286-289. This spirited and highly poetical passage has been the subject of much dispute, and the most unwarrantable changes have been made in the text by the different editors, in order to suit their several interpretations.

A closer inspection, however, will show that the lection of the most reliable MSS. and early editions is not only capable of being defended by parallel passages, but that it makes by far the best sense and is in perfect accordance with the genius of the poet. The subject is *ισχύς*, with which *πέυκη* stands in opposition. To *ὑπερτελής*, the predicate, we supply *ἐστί* or *ἐγένετο*, and then the import is as follows: "And bounding passed beyond, o'erspreading all the sea, the pleasure-speeding torch's 'might, the pine, announcing, like another sun, its gold-out-streaming blazes to Mekistos' watch." It now remains to justify this rendering, word for word, in the order of the verses.

V. 286. *ὑπερτελής τε*. This word occurs in a similar sense Sophoc. Trach. 36, *νῦν δ' ἡνίχ' ἀθλων τῶνδ' ὑπερτελής ἔφν*, where the Schol. explains it by *ὑπὲρ τὸ τέλος γέγονεν*; and again by *ὑπέρτερος αὐτῶν ἐστίν, ἐγκρατὴς καὶ ὑπεράνω*, "now that he (sc. Hercules) has passed beyond the limits of these toils, or now that he has risen superior to them." So below v. 350 *ὑπερτελέσαι*, and the adjective alone occurs as here, Euripid. Ion. 1549. That we are at liberty to supply *ἐστί*, *ἔφν* or some such copula, is evident from the passage of Sophocles just quoted, and it is therefore not necessary to change the word into *ὑπερτελεῖ*, as Blomfield wishes it. The conciseness of the ellipsis may even be regarded as adding energy to the expression. Cf. Kühner § 417. The signification then is either: "And onward went beyond the goal (i. e., the limit of the strait) &c., or: and upward soared aloft, &c., "altissime eminens," Hermann. The former of these is adopted by Hesychius, who, probably with reference to this passage, has *ὑπερτελής· ὑπὲρ τὸ τέλος ἀφαικομένη*.

The full meaning of *νωτίσαι*, which the Scholiast gives but imperfectly by his *ὑπερβῆναι*, and Blomfield by *per dorsum ire*, is found in Porson's note to Euripid. Phoen. 657, where Hesychius explains the *ἐνώτισεν* by *τὰ νῶτα περιεσκέπασεν*. It is, therefore, not simply "to pass over the back," i. e., as we say over the bosom) of the sea, but "to cover it, diffuse itself all over it." The word occurs in a similar



sense in Eurip. Herc. Fur. 362 ed. Pflugk, ubi cf. note. Its peculiar application here may have been suggested by the frequent Homeric *εὔρεα νῶτα θαλάσσης*, where *νῶτα* = our "expanse, surface, bosom." Cf. Passow sub voce.

V. 287. *ισχύς* has needlessly been changed into *ισχύν* by Blomfield, for the purpose of connecting it with *ὥστε νοεῖσαι*. The nom. is by far the best. It occurs moreover in all the MSS. and likewise in the Scholiast's explanation *μεγίστη πύκη ισχύς πυρός*. From this we should infer that *ισχύς* here is the substratum of the flame, its support, and therefore correctly put in apposition with *πύκη*. In both these words the cause is put for the effect, and by an audacious poetical license, of which Aeschylus alone could have become guilty, the *supporter* of the flame, the *pine itself* (lighted, to be sure!) is said to travel onward, instead of the blazing light that issued from its conflagration!

*πορευτοῦ* is here active, as verbal adjectives in *τός* sometimes are. Cf. Kühner § 90, Anm. 2. It would be idle here to make it denote a *necessity* or *propriety*, for which the Greeks use the proper form *πορευτέος*, as Eurip. Iphig. Aul. 1016; Hercul. 730.—*πρός ἡδονήν* is to be connected with *πορευτοῦ*. It denotes the end for which the light is speeding onward, or the effect which it is going to produce: *ita ut voluptatem afferat*. So Prom. 481; Eurip. Iphig. Aul. 1022; Sophoc. Elect. 421. and Trachin. 179 we find in a similar manner *πρός χαράν λόγων*, which the Scholiast correctly explains by *πρός χάριν ἀπαγγελοῦντα, λόγων ἡδονήν διδόντα*. The torch is thus said to be a messenger of joy to those beyond the strait, or, as I rendered "pleasure-speeding." This is decidedly more rational than Hermann's *πρός ἡδονήν πύκης*, *luxuriante pinu*, to say nothing of the violence done to the text by this connection. I should myself like to read *πύκης* instead of *πύκη*, not however for the purpose of linking it to *πρός ἡδονήν*, but rather to connect *πύκης* τὸ χρυσοφεγγές . . . σέλας. The change however is not necessary.

V. 288. *ὥς τις ἥλιος*, *like a sun, like some (other, or, a second) sun*. Cf. v. 55, *ἥ τις Ἀπόλλων, κ. τ. λ.*

V. 289. The last difficulty of this sentence is contained

in *Μακίστου σκοπός*. This is the lection of the earliest and best authorities, and undoubtedly the true one. Yet still the various editions, partly to avoid an apparent grammatical anomaly and partly on account of the *ὁ δέ* of the following verse, have changed *σκοπός* into *σκοπαῖς* (Turnebus and Victorius), into *σκοποῖς* (Blomfield after Schütz), into *σκοπᾶς* (an error of Stephanus), and lastly with most plausibility into *σκοπῶ* (Hermann). The double accusative after *παρ-αγγείλασα*, can, however, be defended and *σκοπός* may be resolved into *εἰς* or *πρὸς σκοπός*, or rather it may stand as the accusative in expressions like *λέγειν τί τινα*, or like the Homeric *βάζειν τί τινα* of Iliad V, 170; IX, 58; XVI, 207. Cf. Kühner § 559 and 560. In regard to Makistos, it has been strangely contended by Heath, that this is not the name of a mountain, but that of a man. This hallucination arose from the *ὁ δέ*, &c., of the following verse, which that commentator did not understand. The context compels us to assign to Makistos his proper place in the series of mountain-stations here enumerated. With respect to its geographical position, concerning which there has been some difficulty, Hermann remarks: "Lesbi montem Macistum memorat Plinius Hist. Nat. 5, 39, (140). Habuit etiam Triphylia montem altum cui nomen fuit Macistum, memoratum a Strabone 8, p. 346, in quo urbs fuit Macistus, de qua Stephanus Byzantius. Aeschilo qui mons hic dictus est, *situs ille, ut ordo locorum monstrat, in Euboea, masculino genere Μάκιστος videtur appellatus fuisse.*"

V. 290-291. By the *ὁ δέ* of this verse we may either understand *ὁ Μάκιστος*, "mons quem quasi genium dicit poeta speculatores excitantem" (Klausen); or, perhaps better, the *ὁ σκοπός* implied in the *σκοπός* of the last verse. There is, therefore, no necessity for regarding Makistos as a man, or for making any of those changes in *σκοπός*, which we have indicated above, much less for reading *οἱ δ' οὔτ' ἐμμελλον* x. τ. λ., as Schütz conjectures. The negation expressed by *οὔτε . . . οὐδέ* belongs both to the participles and to the verb *παρῆκεν*. The *οὐδέ* instead of the (more common) second *οὔτε* has an augmentative force: *neque vero, nor yet.*

Kühner § 743, *d.*—The ἀφρασμόνως (which Turnebus has ἀφράδμων ὥς) is manifestly the same as the ἀφραδμόνως of Pers. 390, which the Scholiast defines: *A. ἀπλῶς, ἀδιδάκτως; B. ἀνεπιστημόνως, inconsiderate, secorditer, incuriose.*—Παρήκεν with the negative = *non praetermisit, non neglexit*, i. e., he punctually or faithfully performed. “He, neither slow, nor heedlessly overcome with sleep, did not neglect (performed at once) his part of messenger.” This seems to be better than to render without the negative: “He sent ahead (forwarded) the part of messenger,” i. e., to the one next in order, as Hermann and others prefer to have it.

V. 292–293. The order is ἐκὰς δὲ μολὸν φρυκτοῦ φῶς, *x. t. λ.* With respect to the situation of Messapium, there are three different accounts. 1st. the Scholiast’s: Μεσάπιον ὄρος μεταξὺ Εὐβοίας καὶ Βοιωτίας. 2nd. Strabo’s, 9, p. 405, ἐν δὲ τῇ Ἀνθηδονίᾳ Μεσσάπιον ὄρος ἐστίν, ἀπὸ Μεσσάπου. This statement, which makes it a mountain of Boeotia, is adopted by Servius ad Virg. Aeneid. VIII, 9. Cf. also Pausanias 9, 22.—3rd. that of Photius: ὄρος Εὐβοίας ἀπὸ Μεσσάπου τοῦ μετοικήσαντος εἰς Ἰταλίαν, which is also that of Stephanus Byzantius. With the Macedonian mountain of the same name mentioned by Aristotle, Hist. Anim. 9, 32, we have of course nothing to do here. The authority of Strabo and Pausanias is preferred by Müller, who (Orchomenos, p. 18) remarks: “Mount Mesapion, abounding in springs and stately groves, (is situate) on the Euboean sea. At the foot of it lies the town Anthedon.” Cf. his map of Boeotia.—The verb σημαίνει is here used intransitively: “imparts the signal,” as Sophoc. Antig. 1208, δεσπότην χρέοντι σημαίνει μολῶν; and Herod. 8, 11. τοῖς Ἑλλήσι ὥς ἐσήμνη.

V. 294. οἱ δ’ ἀντέλαμψαν, *x. t. λ.* The verb seems to have a factative sense here: “But they returned the blaze (caused it to shine in return) and sped it onward.” Schneider compares v. 749, Δίκα δὲ λάμπει μὲν ἐν δυσκάπνοις δώμασιν, Dike causes her light to shine in smoky habitations.

V. 295. The adjective γράϊος (=γεραῖός) is usually predicated of persons, rarely of things; sometimes of parts of the human body, perhaps in the sense of the English “with-

ered," e. g. Eurip. Phoen. 101, *γεραίαν χεῖρα*; Med. 1209, *γεραὺν δέμας*; Suppl. 183, *γεραὰ μελή*. This I hold to be its signification here, so that *γραία ἐρείκη*=aged, e. i., dry, withered heath or broom, such as is most easily ignited. That we are to explain the *γραίας ἀκάνθης πάππος* of Sophoc. fragm. 748 in the same way is evident from the definition of Hesychius: *πάππος, ἀκάνθα, ἐπὶ γερύσῃ*, and Klausen's "*γραία de pallido ericae colore dictum*" is not sustained by any proof. To inorganic objects in the sense of *old*, the word is applied, e. g., by Theocritus 15, 16, *γραιῶν ἀποτίγματα πηρῶν*, *veterum perarum lacinias*; and *γέρων* in the same manner. *id.* 7, 17, *γέρων πέπλος* (like the *charta anus* of Catullus 67, 46, and the *terra anus* of Pliny Hist. Nat. 17, 5. Homer Odys. 22, 184 has *γέρον σάκος*, an old shield. Cf. Wüstemann ad. Theocrit. 7, 17.)—*θωμόν=σωρόν* (Schol.).

V. 297. On *δίχην* cf. note to v. 224. On the *λέπας* of the following verse cf. note to v. 274. The plain watered by the Asopos is in the southern part of Boeotia. Cf. Müller's Orchomenos pp. 18, 19, and 476. It is again mentioned by our poet in Pers. 757, *ἐνθα πεδίον Ἀσωπὸς ῥοαῖς ἄρδει*.

V. 299. *πομποῦ* stands here adjectively, as in v. 123 *πομπούς τ' ἀρχάς*, and = the *ἀγγάρου πυρός*, of v. 273, *ignis ignem deducentis, sive transmittentis*. The *τηλέπομπον* of the following verse is either *longe missam* (sc. *flamman*), or else *late splendentem*, as Schütz correctly has it.

V. 301. *πλέον καίουσα*, *κ. τ. λ.* kindling it brighter than those named before. The Scholiast's *ἢ τοῦ Κιθααρῶνος* seems, however, to refer *καίουσα* in a neuter sense to *φρουρά*, blazing brighter than those named before. As to *πλέον*, it may either be taken as an adverb, or as an adjective agreeing with *φάος*. It denotes augmentation not of number only, but also of magnitude, power, intensity, &c. Here then it = brighter, more intensely.

V. 302. According to the Etymol. Magn. p. 384, 32 and Hesychius s. v., lake Gorgopis, anciently Ἑσχατιῶτις, was situated on the Corinthian isthmus. The derivation of its name is said to be *ἀπὸ Γόργης τῆς Μεγαρέως θυγατρὸς, γυναικὸς Κορίνθου, ἥτις ἀχούσασα τὸν τῶν παιδῶν φῶνον, περιελγὴς γενομένη, ἔρριψεν ἑαυτὴν εἰς τὴν λίμνην*.

V. 303. The *Αἰγίπλαγκτος* (= *undis pulsus*, according to Müller) is by the Scholiast said to have been a mountain of Megaris.

V. 304. As its derivation indicates, *θεσμός* (from *τίθημι*) designates whatever is constituted, ordained, appointed by authority, human or divine, e. g., *a law, custom, &c.*, more rarely, in a concrete and collective sense, a body of individuals appointed for some special purpose or invested with some particular power, such as *magistrates, judges, &c.* The latter is unquestionably its meaning in Eumen. 441, *δικαστὰς . . . . θεσμὸν τὸν εἰς ἅπαντ' ἐγὼ θήσω χρόνον*, where the *δικασταί* and *θεσμός* are made synonymes, and where the Scholiast, under the same conviction, adds his explanatory *διετέλεσε γὰρ τὸ Ἀρειοπαγίτικόν συνέδριον*. In the same manner then the *θεσμός* here may be the duly appointed watch (collectively) of the signal-station. This seems to be evident, moreover, from the plural verb *πέμπουσι* of the following verse. To this must be added, however, that Hesychius gives one more definition of the word. He says *θεσμούς· νόμους θείους, ἢ τὰς συνθέσεις τῶν ξύλων*, *lignorum strues*, an interpretation of the passage adopted by Spanheim.

*μὴ χαρίζεσθαι* is the reading of all the MSS. with the exception of one (the Farn. which has *δὴ χαρίζεσθαι*), and I have ventured to retain it in the text in spite of the objections of nearly all the editors, whose emendations do not appear to me to have improved the passage. The difficulty seems to have arisen from a misapprehension in regard to the grammatical construction of this verb, which when it signifies to favor, or indulge is well known to require the dative of the person favored or of the thing indulged in, and when it signifies to favor in the sense of offering freely, or presenting, is known to require the accusative or the partitive genitive of the object bestowed. This is its ordinary construction in Homer (where it frequently occurs,) as well as in the Attic writers of a latter date. Applied to this place, however, there seems to be no sense in it. But Passow admits that sometimes the dative of the person is

omitted, and that the verb may stand *absolutely* with the same meaning. Moreover, from Iliad xiii, 633, οἶον δὴ ἀνδρεσσὶ χαρίζεαι ὑβριστῆσιν, it is evident that it may signify to favor in a culpable sense. Hence I render: "Urged the appointed signal-guard to show no favor in regard to the fire (or more briefly, *not to spare the fire*)," i. e., to comply promptly and strictly with the requirements of the law that regulated the transmission of the signal, as is the duty of a θεσμός. In all this there seems to be a distant allusion to the original signification of the word θεσμός, as used by the poet in the passage of the Eumenides above quoted, in the sense of *judge* or *magistrate*, in whom the χαρίζεσθαι would be a criminal dereliction from duty. In this interpretation I am supported by none of the editors, with the exception of Haupt, who without any further explanation gives *non parcere* as his definition of μὴ χαρίζεσθαι. Casaubon and Stanley read μοι χαρίζεσθαι, in imitation of the ἐμοί of v. 307.

This is adopted by Voss, who translates: *Trieb er zur Pflicht, willfährig mir zu seyn mit Gluth*, urged he the duty, to supply me readily with fire. But this μοι, although it completely removes every difficulty with respect to the construction, is harsh and improbable. The same remark applies to the νυ χαρίζεσθαι of Vossius and Pearson, to favor him with fire, to impart it freely to him, which personifies the subject φάος. Stanley "*secundis curis*" emends μῆχαρ ἱζεσθαι, *excitavit legis observatorem, ut consideret subsidium ignis*. This conjecture led Wellauer, who still was anxious to make something of χαρίζεσθαι, to coin the new word μηχαρίζεσθαι from μῆχαρ, after the analogy of θεναρίζω from θέναρ, which new word is provisionally adopted by Passow and defended by Schneider. But why should the watch be roused to make his preparations respecting the fire? Must it not be supposed that such preparations had been made long before and that the signal could be conveyed with lightening-speed? Heath was the first, who ventured to discard the χαρίζεσθαι altogether and to substitute μὴ χατίζεσθαι. So do ed. Glasgow, Schütz,

Porson, Blomfield, and Hermann after them: *Hortabatur, ut ne desiderari paterentur ignem accendi jussum*, from which Humboldt likewise renders: *Dass nimmer fehle meiner Fackelreih' Gesetz*. But the legitimacy of the passive voice of this verb, suspected by Blomfield and Bergk, has not been satisfactorily established, nor do I understand the “non dici hic *θεσμός* οὐ *χατίζει* πυρός, sed *πυρός* *θεσμός* οὐ *χατίζει*, *non desideratur*,” which Hermann offers in its defense. From all this the reader will conclude, that the emendations are as difficult, as the lection of the MSS., and that consequently the latter may be supposed to contain the true sense of the passage.

V. 305. *ἀνδαιόντες*=*ἀναδαιόντες*. The prepositions *ἀνά*, *κατά*, *παρά*, both singly and in composition, often drop the final vowel before consonants. So *ἀνδесμός*, *ἀνστές*, *παρσῆσα*, *καδῶσαι* etc. This elision is chiefly Doric and epic. Cf. Kühner § 34.—*μένει* here, as *ἰσχύς* of v. 278 = fuel, supply of fuel, the effect for the cause: Kindling with unsparing (abundant, lavish) supply of power &c.

V. 306. *πώγωνα λέγει τὴν εἰς ὀξὺ λήγουσαν ἀκμὴν τοῦ πυρός*. ἐκ τούτου ὠνομασθῆ παρὰ τοῖς μετεωρολόγοις *πωγωνίας δστήρ*. Schol. The huge beard of a flame is then so called from its tapering conoidal shape. A similar metaphor is the *ἐμπύρους τ' ἀκμῆς* of Eurip. Phoen. 1261, which Klotz renders *firmas et aequabiles ignis altitudines et quasi florem flammae*; and Seneca Orest. 309 seq. has: *clarus ignis . . . summam in auras fusus explicuit comam*. So we speak of a pencil of light, the tail of a comet, and the Germans say both *Feuerbart* and *Feuerschweif*. Photius less correctly has *πώγωνα πυρός*=*τὴν ἀναφορὰν τοῦ πυρός*.

V. 306–308. *καὶ Σαρωνικοῦ . . . φλέγουσαν*. The feminine *φλέγουσαν* is to be referred to the genitive *φλογός*, and its construction is to be accounted for in the same manner as the *λαγίναν γένναν* . . . *βλαβέντα* of v. 119. g. v.—*καί*=*etiam*. Before *ὑπερβάλλειν* we supply *ὥστε*, and connect it with *πέμπουσιν*. The order then is *ὥστε καὶ ὑπερβ. Σαρων. πορθ. x. τ. λ.* “So that in its onward blaze it strikes beyond the far-seen heights of the Saronic gulf.”

The reading of the MSS., of Robertellus and Victorius is *χάτοπτρον πρῶν*, which Bernhardy Wissensch. Synt. p. 50 defends, in the sense of *Spiegelfläche*, mirror-surface. Against such a conjunction of two substantives, of which one stands as the attributive determination of the other, there can be no objection, and to the places cited by Bernhardy there may be added the *πομποῦ πυρός* of v. 290. But it is extremely doubtful, whether *πρῶν* is ever used in the sense of frith, sea, or surface of any kind, the *ἄλιον πρῶνα* of Pers. 109 and 128 being susceptible of a different explanation (cf. Passow s. v., and Schütz ad loc. and Excursus II ad Agamem.) Its ordinary and most obvious signification is any projecting eminence generally, chiefly of mountains, here a projection of the sea-coast, promontory. Hesychius has *πρώνας· ὁρῶν ἐξοχάς*; and again *πρώνες· οἱ ἐκνενευχότες τόποι ἐν τοῖς ὄρεσιν*. Photius *πρῶνες· ὁρῶν ἐξοχαί, βουνοί*. We must therefore discard *χάτοπτρον*, until a better explanation, than that of Bernhardy is given, and adopt *χάτοπτρον*, the emendation of Canterus and others. This the Scholiast makes = *κατόφιον*, conspicuous, or visible from above (here from the heights of Aegiplanctus). But if you prefer to retain *χάτοπτρον*, I propose, as another explanation, to render the substantives separately, making the verb in a pregnant govern both: So as, darting over (*δπέρ*) the mirror-surface of the Saronic gulf, to strike its promontory marge, still onward blazing.

V. 308. *ἔστ' . . . εὔτ'* is the reading proposed by Hermann in his posthumous edition of the poet; *ἐτ' . . . ἔστ'*, of Stanley, Heath, ed. Glasgow, Porson and Schütz; *ἐτ' . . . ἔστ'* of Blomfield. But there is not sufficient ground for changing the *ἐτ' . . . ἐτ'* of the best authorities (Med. Farn. Bess. Plor. Turneb. Vict.), and whatever Hermann may say to the contrary, Wellauer's remark is just, when he says: "*ἐτα cum vi quadam repetitum videtur, ad exprimendum laetitiam quod nuntius jam ad eam pervenerit stationem, quae Atridarum aedibus proxima est,*" nor is it necessary to suppose with Blomfield that any thing is lost in the text.



V. 809. Ἀραχναῖον αἶπος· ὄρος Ἄργους. Schol., and Pausanias II, 25, ἔστι δὲ ὄρος ὑπὲρ τῆς Δήσεως τὸ Ἀραχναῖον. The comp. ἀστυγείτων occurs Eurip. Hipp. 1156 ἀστυγείτονας πόλεις.

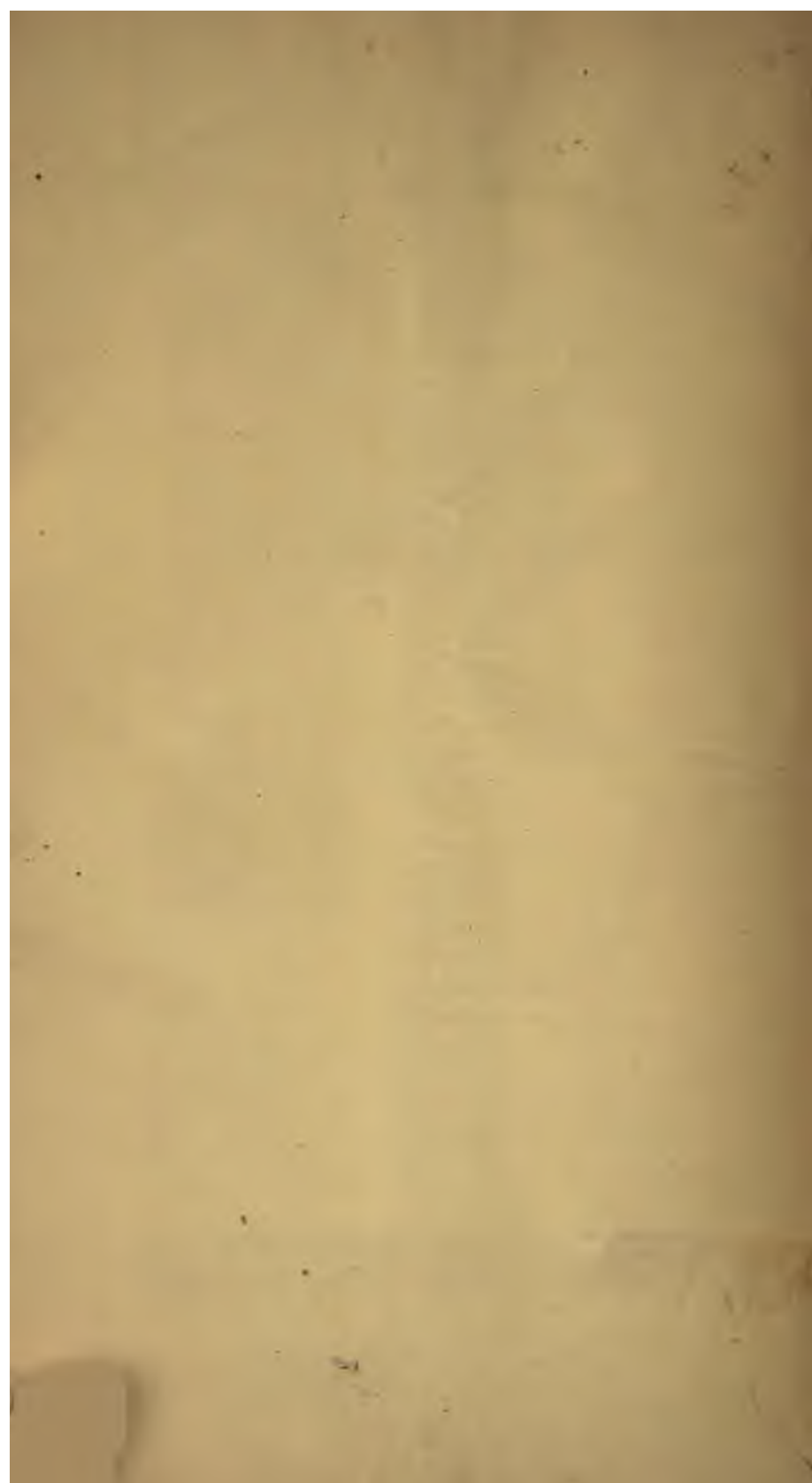
V. 311. οὐκ ἀπαππον· οὐ ξένον ἀλλὰ συγγενές. Schol. "not destitute of the ancestry of the Idaean fire," i. e., linked to it by descent, not undescended from it. "This verse and all the seqq. to v. 1062 are wanting in MSS. Med. and Guef., and likewise in the editions of Aldus, Robertellus and Turnebus. Victorius was the first to make up the *lacuna* from such sources, as he had access to. The few MSS. that contain the entire play, e. g., the Farnesian and the Florentine, appear to have undergone the recension of Triklinios." Schneider.

V. 312. It is scarcely worth while to make νόμοι = the θεσμός of v. 295 (in the sense of *station*), as Schneider does. It signifies rather the "prescribed part, the allotted duty" of the torch-bearers (from νέμω).—τοιοῖδ' may be rendered adverbally: "Thus, in this manner."—ἔτοιμοι is not "ready," but "accomplished, performed," perhaps with the subordinate idea of promptness. "Thus promptly were the parts of the torch-victors (all) performed, fulfilled each by the other in his turn." As the poet in verse 273 compared the transmission of the fire-signal to the expeditious courier-arrangement of the Persians (between which and the torch-races of the Greeks Herodotus 8, 98 has likewise instituted a comparison), so here he makes an equally apt allusion to the λαμπαδεδρομία, well-known to his countrymen. This was a public spectacle of a gymnastic description given on certain festivals, more especially on the Promethean, the Panathenaeon and the Hephaestean, in honor of the respective divinities. Vid Schol. ad Aristoph. Ran. 1087. The torches employed on these occasions were often of a very ornamental kind, and the whole affair was usually attended with great display and expense. To be a successful competitor in one of these contests, or, in other words, to be a λαμπαδηφόρος (Hesychius has ὁ νικήσας λέγεται λαμπαδηφόρος), was considered an honorable and

manly achievement, as is evident from Aristoph. Ran. 1079 seqq. and Vesp. 1208. From the passage of Herodotus. already cited and from Pausanias 1, 30, Schneider concludes that "there were two kinds of torch-races, one in which several competitors were accustomed to run at the same time, and when the one, who reached the goal first with his torch still burning, was considered victor, and a second, in which the competitors were stationed at certain distances from each other, where fires were probably kindled, by which accidentally extinguished torches might be lighted and the proper distances measured. The first runner was to carry his torch to the second, the second to the third, and so on. Those only were pronounced victors who reached the station next to them with torches still burning. The latter is the one to which allusion is made in the passage under consideration." In regard to the truth of this distinction, however, I must frankly confess my doubts. From the Schol. ad Aristoph. fragm. 105 and ad Ran. 1098 we learn that to be the last runner was considered a disgrace, and that such a one was surrounded by the boys and struck with the palm of their hands (*πλατεΐας χειρὶν*). The blows thus inflicted were called *Κεραμεικαὶ πλῆγαι* from the place where such gymnastics were practised at Athens. Now if it were true, that there were two kinds of these races (which Schneider has failed to establish satisfactorily), then the poet must assuredly have confounded the two. For in the next verse he says that "the last runner," instead of being abused by boys, as was the custom, "was victor (in this particular instance namely) as well as the first."

















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